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*The*  
**STANDARD  
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TO  
THE  
CITY  
OF  
**MEXICO**  
AND VICINITY  
1900

HT

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*Porfirio Díaz*

# THE STANDARD GUIDE

TO THE

## CITY OF MEXICO

AND VICINITY

COMPILED BY  
ROBERT S. BARRETT

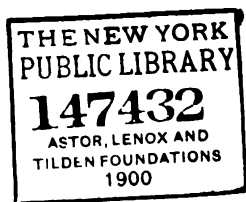
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CITY OF MEXICO  
MODERN MEXICO PUBLISHING COMPANY

1900

M.S.



*A Mexican Gentleman in Charro Costume.*

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*The Road to Chapultepec, by The Old Aqueduct.*

## INTRODUCTION.



**I**T has been said that throughout the world there is not such a splendid scene as the first view of Mexico City, the capital of the Mexican Republic. Nestling in a valley of surpassing beauty and like a jewel in its setting of silvery lakes and dark green hills, the belfries and towers of its hundred churches and palaces are mirrored against a sky that baffles all description. It was this sight that inspired the feelings, of awe, of wonder and admiration in the bosom of Hernan Cortez, as he stood with his little band of adventurers upon the crest of one of the surrounding hills and looked down upon the capital of the Moctezumas for the first time. Such feelings are common with all tourists as they view Mexico City from any of the surrounding elevations.

But it is not the beautiful scene that alone inspires. It is the new sensation that awakens the imagination, that brings into play all the emotions as the reminiscences come of the mighty conflicts that have dyed every foot of the city's soil.

of the dreams of happiness and love and peace that have been found once in every decade, of the many people and races who have made it their home. Here are the ruins of a civilization, thousands of years before history commenced. Here was the home of Moctezuma and there under the giant trees of Chapultepec he rested and dreamt of empires he would conquer. Here the flags of a hundred different governments have flown to the breeze. Here Maximilian raised his imperial standard and poor Carlota found misery and distress in her Mexican home. No wonder the traveler finds in Mexico City so much pleasure and becomes so infatuated with its beauty.

All Mexico inspires the same feelings, but here in the capital it reaches its climax. The City of Mexico is the object point of all tourists and naturally is so. The City of Mexico is distinctive and individual. It is rapidly becoming modern in every respect and every year hundreds of improvements are added. Its streets are wide and handsome, its *Paseo de la Reforma* one of the world's most beautiful drives; its hundreds of churches are evidence of the wealth and liberality of the people; its stores on San Francisco street compare favorably with those of Paris or London.

Yet with all its progress and bustle in the change from the old to the new, the city still retains many of the ancient characteristics and customs that have given it the name of the *manana* land. The air is poetic and dreamy with age, and as long as Mexico stands it will be impossible to eradicate it.

**THE STANDARD GUIDE** has been written for the purpose of providing the tourist with such practical information and intelligent description as it is hoped may add to the pleasure and convenience of his trip. Its prose and pictures also will prove pleasant reminders of a visit to Mexico City. The author makes little claim to originality. He has gathered his material here and there from the best available sources.

Mexico City, February 1st, 1900.



*View of Iztaccihuatl Taken a Mile Above Snow Line on Popocatepetl*

## HISTORICAL.



**T**O separate the history of the City of Mexico from that of the entire country is an impossible task, inasmuch as one is inseparably bound with the other, and the history of the city practically answers for one of the whole Republic, and vice versa. The foundation of the present capital is entirely enveloped in mystery and from the mass of traditions and legends, no definite explanation has yet been reached by historians. Some writers have built up a gorgeous superstructure of fancy upon some of the improbable legends that have come down from the Conquest, but there is no ground for their imaginative romances. After the Conquest the fanatics who followed in Cortez's tracks swept across the country, destroying everything that might have served to throw light on the history of the early races. The walls of temples and palaces were thrown down and the pictured parchments torn to pieces. The only remnants of the ancient races are the few scrolls of parchment preserved in the National Museum and in the libraries of Europe, and the standing ruins of several ancient cities.

It is generally agreed that the Aztecs, the last race before the Conquest, settled in Mexico in 1196 A. D. From whence they came is a disputed point, some historians claiming from the North, while others believe they came up from South America. They established their city on one of the islands in the Valley of Mexico and called it Mexitl (Mexico) after one of their gods, or chiefs.

Their first capital was a miserably built collection of houses, made of reeds and straw, like some of the huts that still stand on the banks of the *Canal de la Viga*; but in 1318 the inhabitants began to erect massive houses of brick and stone. In 1483-87, the vast temple of Huitzilopochtli was erected on the Main Square, and was inaugurated with the sacrifice of 20,000 prisoners.

Mexico was conquered by the Spanish under the leadership of Hernan Cortez in 1521, during the reign of Moctezuma Second. Cortez first entered the city on November 8, 1519, and was received by Moctezuma himself. He made his residence with his 7,000 followers in the large castle-like palace of Prince Axayacatl, fronting on the Main Square. From the end of November, Moctezuma was here kept a prisoner. He was wounded on June 27, 1520, addressing his people, and two days later died from his wounds. On July 1, 1520, known as the "*Noche Triste*" (The Dismal Night), a great battle occurred, at which time Cortez and his allies were driven from the City of Mexico, through the highway of Tacuba. The defeat, so gallantly gained, did not have the anticipated effect, for on May 30, 1521, Cortez appeared before the city with 300,000 warriors, and after a siege of 75 days, during which time Cuauhtemoc, the last ruler of the Aztecs, was captured, he occupied and destroyed the city on August 13, 1521.

At the time of the coming of Cortez, the City of Mexico was a well-built town of stone. Prescott, in his famous story of the Conquest, gives an elaborate description of the city, its buildings and inhabitants. It is a book every tourist to Mexico should read while he is studying the city. According to his description, which was secured from writers contemporaneous with Cortez, the city was built like Venice on a group

of islands, separated from one another by canals, and crossed by strong, well-built bridges. Many of the streets in the city at the present time have the prefix "*Puente*" (bridge).

The vast main square, with its temples and palaces, occupied the same spot as the modern plaza. The great Teocalli was the largest and most remarkable building. It stood on the site now occupied by the Cathedral and was a combined temple and pantheon. It consisted of various groups of buildings, enclosed by a wall 1200 feet



*A Carved Doorway in Mexico City.*

square. A full description of the temple is given by Prescott. Here were located the Calendar Stone, and the famous Sacrificial Stone, now deposited in the National Museum. One of the most remarkable buildings in the group was the horrible "Skull Deposit," a pyramidal structure, crowned with a kind of high ladder, on whose rounds the skulls of the sacrifices were arranged, containing, at the time of the Conquest, about 24,000 skulls. In the limits of this temple are said to have lived 7,000 priests.

The city was partially destroyed by Cortez, and in 1522 was rebuilt.

Mexico was under the dominion of Spain for 300 years, during which time there

were five governors, two Audiencias, and sixty-two Viceroyes. Of the latter, the most noted was the Count de Revillagigedo, who was the great reformer of the period from 1789 to 1794. He paved the city, built sewers, executed bandits and sent out exploring expeditions. He attended the erection of public works in person, and was on the alert day and night, so that nothing escaped him. It is said that he tripped on an uneven piece of pavement, and had the workmen called from their beds and told them to have it repaired before morning. On another occasion he found a street that was barricaded by some native huts. He sent for an officer and ordered the street



*The Patio of a Mexican House.*

opened, so he could pass through on his way to mass the next morning. To this day the street is called Calle Revillagigedo.

In 1810 the first steps towards liberty were made. Hidalgo, a patriotic priest of the town of Dolores, together with Allende and Aldama, took the initiative. On the night of September 15, he rang the bell of his church, ostensibly to call the people to mass, but really to call them to war. With a body of 300 men, armed only with clubs and knives, he started the first revolution. He took from the altar the banner of Guadalupe, and it became the standard of Independence. Hidalgo and his band were successful in rousing up great feeling among the people, and he steadily advanced towards Mexico City. The Spanish troops were defeated at Las Cruces, almost within sight of the city, on October 30, 1810, but for some unknown reason

a retreat was made towards the interior. Hidalgo, Allende, Aldama and Jimenez were captured by the Spaniards on May 21, 1811, and executed in Chihuahua on July 26, of the same year.

A desultory war was carried on in all parts of the country for the next four years until General Iturbide came over to the revolutionists in 1814. His army, known as the "Army of the Three Guarantees," finally accomplished the Independence of Mexico. Iturbide entered the City of Mexico September 21, 1821.

On February 24, 1822, the first Congress of Mexico assembled in the capital. Almost immediately there was discontent and the people were divided into two political factions,



*Entrance to a Mexican Garden.*

one composed of the Army and the church, that had for its object the placing of Iturbide upon the throne, and the other the idea of an Empire under a Spanish Prince. On May 19, 1822, Iturbide was elected Emperor, and on July 21, he and his wife were crowned in the Cathedral as Emperor and Empress of Mexico. The Empire was short-lived. Before the end of a year it came to an end by the proclamation of a Republic on December 6, 1822, by General Antonio Lopez de Santa Ana, and early in January the entire country gathered under his banners, leaving only the City of Mexico as the Empire. Iturbide was banished from the country by Congress and was granted a substantial pension. He went to England and wrote a number of letters to the Government, warning them of attempts to be made to restore the Spanish rule in Mexico. Congress, instead of accepting his information, pronounced him a traitor, and



*Mexican Women Making Tortillas.*

placed the penalty of death should he return to Mexico. Iturbide was ignorant of this decree and returned to the country, landing at Soto la Marina, a little town on the gulf coast, north of Tampico. He was arrested at once, condemned to death, and shot July 19, 1824. On November 7, 1823, the second Congress, really the first of the Republic, assembled in Mexico City, and adopted a constitution and form of government very similar to that of the United States. General Guadalupe Victoria was the first president of Mexico that took the formal oath of office. From 1828 to 1846 there were a number of small revolutions and an attempt by the Spanish to regain the country. The latter invasion was generally opposed by the people of Mexico, and met with complete failure. It was followed by the recognition of the Republic of Mexico by Spain.

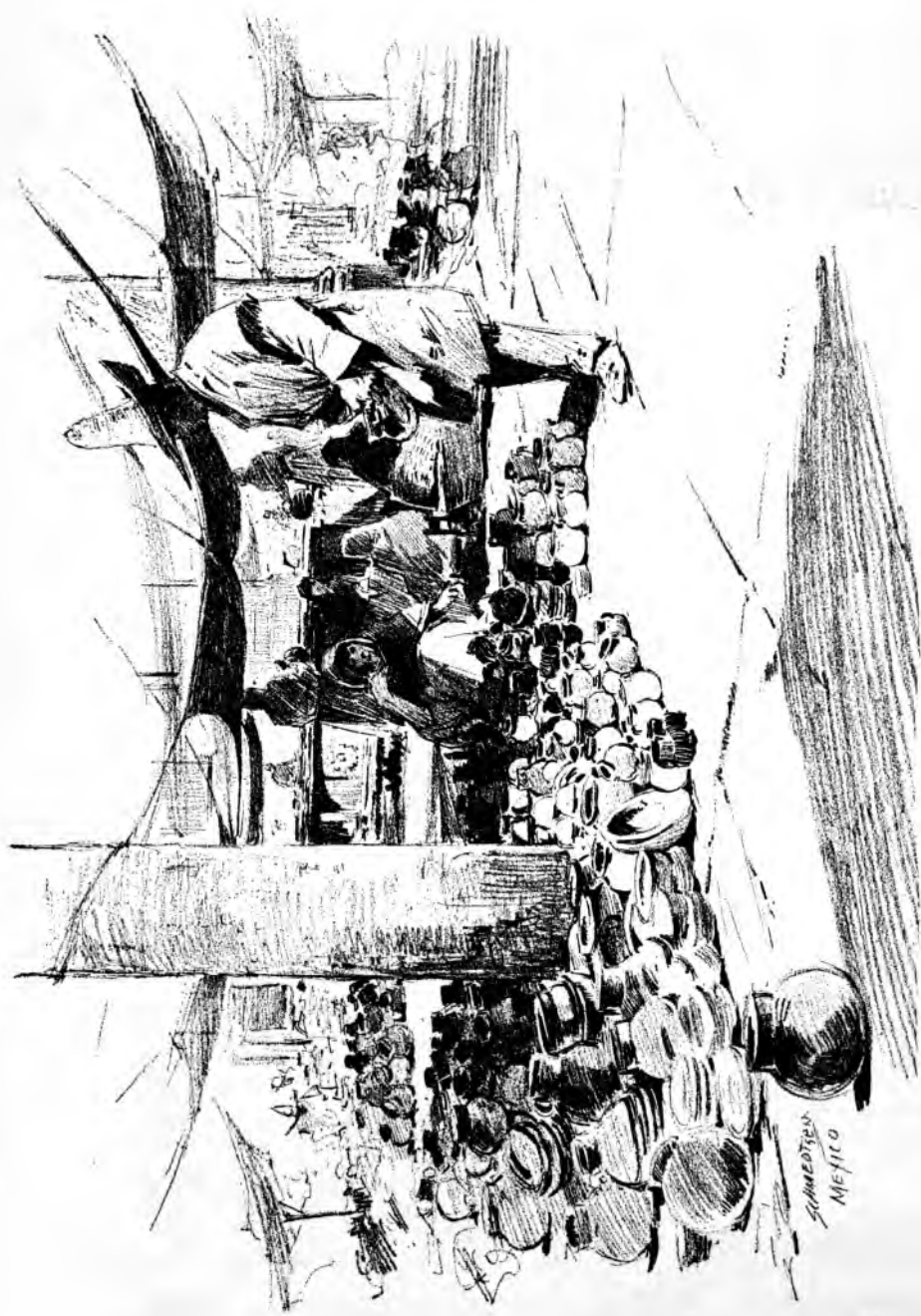
The next important event in the story of the city's history is connected with the war between the United States and Mexico, over the Independence of Texas. The history of the Mexican War is so well known that it is not necessary to go into details.

The expedition against the Mexican Capital was under General Winfield Scott, who landed at Vera Cruz, March 9, 1847, and captured the city after a five days' bombardment on March 27. He then started on his march towards the capital and on September 8, fought the battles of Molino del Rey and Casa Mata, and on the 12th and 13th stormed the Castle of Chapultepec, so gallantly defended by the cadets of the Military Academy. General Scott took possession of Belem and San Cosme, entering the City of Mexico on September 15, 1847. A treaty of peace, called the Treaty of Guadalupe Hidalgo, was concluded on February 2, 1848, near the church of Guadalupe.

After the war with the United States the country was again thrown into interior disturbances, and for two years from 1853 to 1855, General Santa Ana was dictator. On December 12, 1855, Comonfort was elected President, commencing his administration with the enforcement of the laws against the church. It was the beginning of the effort to separate entirely the Church and the State. Comonfort left Mexico in 1858, and Benito Juarez became the constitutional President, but was compelled to abandon the capital and leave the country. During his absence, another Government was in existence in the City of Mexico under Felix Zuloaga, whose administration commenced a vigorous prosecution of the War of the Reform, which extended over the entire country. He was bitterly opposed by Juarez, who defeated him and entered the City of Mexico on January 11, 1861.

The story of the French invasion, which is the next chapter in the country's history, is a long one, that would require a book the size of this to give only the most important details. The excuse for the invasion was the law passed by the Mexican Congress suspending payment on the bonds of the Republic held by foreigners, and an excessive claim made by France for damages suffered by French subjects during the various wars.

Vera Cruz was invaded by French, Spanish and English troops, and these countries were represented by three Commissioners authorized to treat with the Mexican Government. The questions of finance were successfully settled so far as the English and Spanish interested were concerned, and the troops of these countries were withdrawn. Mexico refusing to pay the claim of France, the latter's troops were reinforced and advanced on the capital. Juarez abandoned Mexico City and the French soldiers entered it July 9, 1863. On the following day an "Assembly of Notables" was called in the City of Mexico, and a declaration made by that body to the effect that Mexico should be governed by a hereditary Monarchy, under a Catholic Prince, and that the throne should be offered to Maximilian, Archduke of Austria. Maximilian accepted throne on two conditions: first, that he should be elected by a popular vote in Mexico; second, that the Emperor Napoleon would give him military aid as long as it should



A Pottery Market in Mexico City.

SCHMIDTKE  
MEXICO

be necessary. He arrived in the City of Mexico, June 12, 1864, with his wife, Carlota, daughter of Leopold First, King of the Belgians. They were crowned Emperor and Empress in the Cathedral of the City of Mexico. The Empire was a dismal failure, especially as the United States did not look upon the occupation of Mexico by France in a favorable manner. Secretary Seward wrote Napoleon a note that the United States would not tolerate the establishment of an Empire in Mexico, based on military support of a foreign country. Napoleon finally abandoned Maximilian and ordered the evacuation by the French in November, 1866. As Maximilian had not secured the support of either of the parties in Mexico, the collapse of the Empire was immediate.

During all this time President Juarez had been in the United States. Now, thinking the time opportune, he left El Paso and advanced southward. General Miramon was sent out to capture him, but was defeated at San Jacinto February 1, 1867. In the meanwhile, General Porfirio Diaz captured Puebla April 2, after a siege of twenty-five days, and commenced siege to the City of Mexico. Queretaro was captured by General Escobedo May 15. Maximilian was captured while trying to escape from the city on the stony hill called *Cerro de las Campanas*, and on the spot where he was captured, was executed, together with his Generals Miramon and Mejia, at 7:00 o'clock on the morning of June 19, 1867. Carlota returned to Europe and is still alive in Belgium. She is completely insane, and it is said talks continually of the coming of Maximilian.

The City of Mexico surrendered to General Diaz, June 21, and President Juarez entered the capital July 26, 1867. From that time on there have only been slight revolutions. The most notable occurred in Oaxaca January 15, 1876, during the Presidency of Lerdo. He was forced to leave the country. General Porfirio Diaz entered the City of Mexico November 24, 1876, and was proclaimed President; on May 6, 1877, he was declared constitutional President, in which office he remained until November 30, 1880. He was then succeeded by General Manuel Gonzalez, who served one term. In 1884, General Diaz was again elected President and has succeeded himself at each election since that time.

How well he has served his country can readily be seen by its prosperous condition at the present time. From a state of ruin and poverty he has evolved one of the most prosperous and best managed Governments on the face of the globe. Under his administration, its progress has been sure and certain. Notable public works have been inaugurated, and the country stands on a firm financial basis. How well he is regarded by the foreign interests in Mexico was demonstrated in November, 1899, when a great delegation, composed of the representatives of nearly every railroad, banking house and company in which foreign capital was represented, marched through the streets to the National Palace and urged him to accept the renomination for another term.



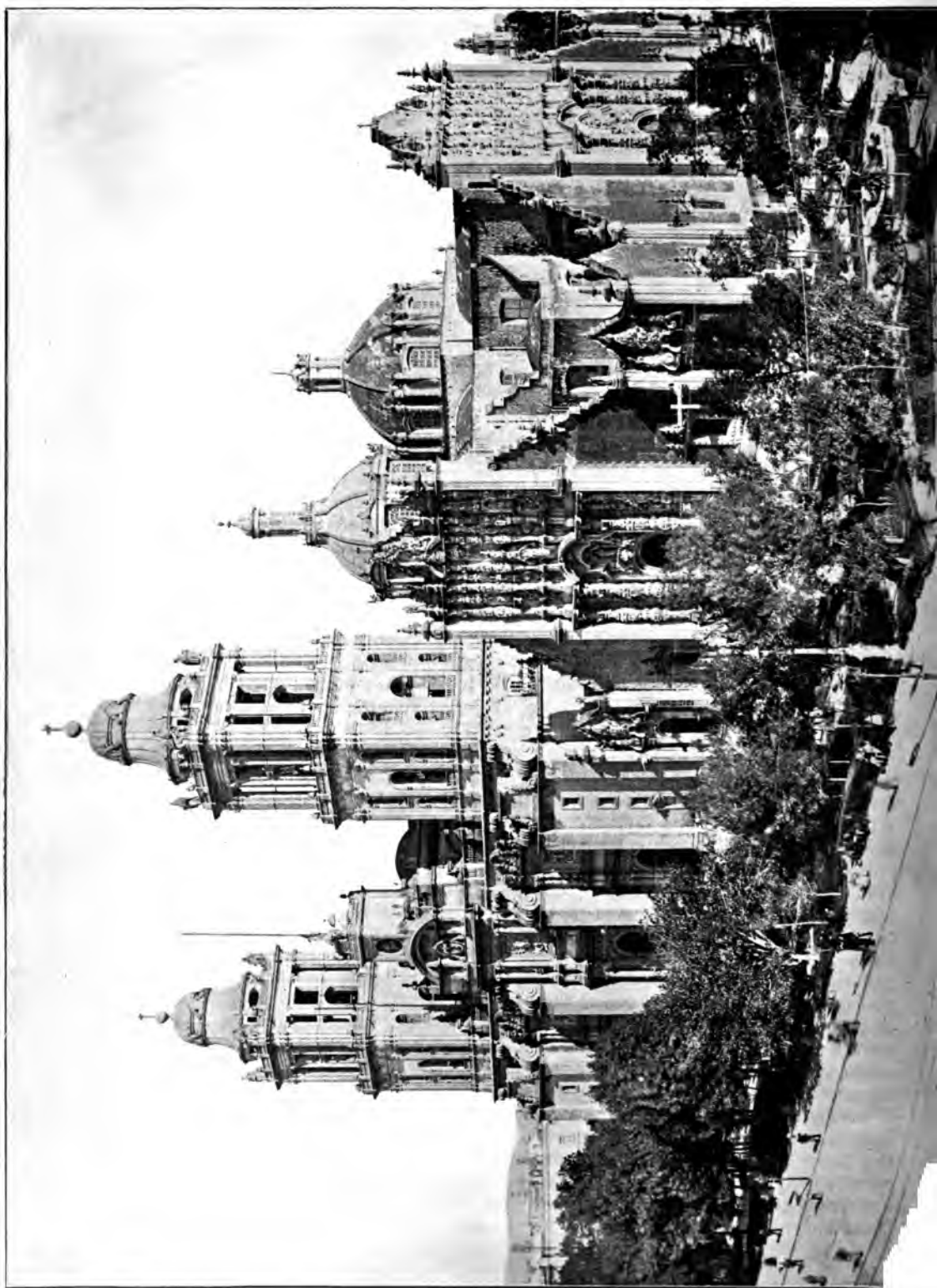
## AROUND THE PLAZA DE LA CONSTITUCION.



THE *Plaza Mayor de la Constitucion*, commonly known as the Zocalo, the most interesting and characteristic spot in the Valley of Mexico, is directly in the center of the city. It has been for centuries the soul of the capital. Surrounded by the principal public buildings, it became the scene of some of the most important events in Mexican history. Here the errant Aztecs encountered in 1312 the symbolical sign of promise, built their first temple and huts and from 1483-87 the colossal Pantheon (Teocalli), where on great festivals thousands of Indians danced to the melancholic sound of the drum and the rattle, and thousands of prisoners were cruelly sacrificed in religious fanaticism. Here the Aztecs defended themselves heroically in 1520 and 1521 against the Spanish conquerors, who in 1522 erected here the first houses of the modern City. The memory of the Conquest was celebrated here for centuries on the 13th of August by the "parade of the banner" (procession del pendon), in which the "alferez mayor" carried the standard of Cortez, followed by the Viceroy, the council and the nobility on horseback. Sixty-two Viceroys made their ceremonial entrance to the palace and governed from here one of the largest empires of the world.

Over this square passed on the morning of April 11, 1649, the procession of the Inquisition with the green cross and the unfortunate prisoners to the "*Plaza del Volador*," and in the afternoon the thirteen condemned proceeded on mules to the Christian sacrificial stone of San Diego, upon which the funeral pyre awaited them. On September 27, 1821, Augustin Iturbide appeared here at the head of the victorious army and was cheered as "liberator." He was proclaimed on the night of May 18, 1822, "emperor" in this Square and with his wife, on July 21, of the same year, solemnly entered the Cathedral to receive his thorny crown. Many another "liberator" and usurper has followed him in the last decades. In 1847 floated the starry banner from the National Palace and in 1863 the tricolor of the "Grande Nation." On June 12, 1864, the second emperor, the Archduke Maximilian, was here heartily welcomed, and on February 13, 1867, received here from many of his adherents the last farewell. On June 21, of the same year, General Porfirio Díaz was greeted the first time as hero, and again on November 23, 1875, after the successful revolution of Tuxtepec.

Standing in the center of the Plaza the sight is a beautiful one. Directly in front are the towers of the great Cathedral. The east one marks the western boundary of the Main Temple, dedicated to Huitzilopochtli and Tlaloc. To the right stands the National Palace, which was formerly the new house of Moctezuma. At the opposite end from the Cathedral, now occupied by the City Hall, was the Palace of the Commander-in-Chief of the Aztecs. To the left, where the *Portales de Mercadores* are,



stood the Indian dancing school, the Cuicoyan, and directly across from the Cathedral arose the extensive palace of Moctezuma, now partially occupied by the National Pawn Shop. An abundance of notable historical recollections encompass this spot, which in the course of centuries has experienced telling changes.

When the Aztec Temples were destroyed, and the city rebuilt in 1522, an open space was left where the Plaza now stands. A number of small buildings were erected here, and the open portion used as a market. In 1611 the market was removed and the small buildings burned. They were afterwards rebuilt, and in 1692 were destroyed by a mob.

The Viceroy, Count Conde de Revillagigedo, in 1789, was responsible for the splendor of the present Plaza. The hucksters and peddlers were driven away, the open ditches were covered, and in 1830 the foundation was made for the Equestrian Statue of Charles the Fourth, that now stands at the entrance of the Paseo de la Reforma. The Plaza is often called the Zocalo because a foundation (*Zocalo*) was laid there



*The Zocalo, showing the Portales.*

forty years ago for a Monument to Mexican Independence; but the monument never got further than its foundation. Surrounding the Zocalo is a garden which is the favorite resort of the lower classes. A military band plays here several times during the week.

The Plaza is best seen on the sixteenth of September, the great National holiday, or during one of the religious festivals. All Mexico seems to have turned out, the buildings are ablaze with bunting and electric lights, military bands are playing, and on all sides small stalls are erected in which are sold articles of native manufacture.

From the Plaza Mayor, street cars start for all parts of the city and the suburbs, and the passenger remaining in the car will be brought here again on the return trip.

**THE CATHEDRAL.**—Naturally, the first building to which the sightseer turns is the great Cathedral. Its two prodigious towers and elegant dome arise above the green of the Plaza, a most inspiring sight. The Cathedral, the Holy Metropolitan Church



*The Organ in the Cathedral.*

of Mexico, is built upon the site of the Great Aztec Temple, that the Spaniards destroyed when the city was conquered in 1521.

Upon the partition of the city this site was set apart, that upon it should be built a Christian church; and the church, a very small one, actually was built previously to the year 1524. It was replaced, in a few years, by the first cathedral, a small edifice, in fact, but spoken of with great admiration by contemporaneous chroniclers. Philip II., desiring to place here a larger and more stately structure, sought and obtained permission from Clement VII., to destroy this first cathedral that the second might be begun. The first stone of the existing building was laid in the year 1573; but in order to preserve the older structure until the new one should be sufficiently advanced for services to be held in it, the new cathedral was begun a little to the northward of the old one. The site of the first Christian church in the City of Mexico, therefore, is the open space (atrium) in front of the present cathedral. The more important dates in the history of the existing building are: 1573, corner-stone laid; 1615, foundations and part of the walls completed; 1623, sacristy under roof; 1626 first service held in sacristy—where services were held until 1641; 1629-1635, work stopped by the great inundation of that period; February 2, 1656, dedication—the interior of the building still being incomplete; December 22, 1667, final dedication. Completion of the towers, 1791. Between the years 1573 and 1667 the cost of the work was \$1,752,000. With the cost of the towers (\$190,000), of work upon the interior, of the bells the entire cost of the work was about \$2,000,000.

The facade, at the side of which rise the towers, is divided by massive buttresses into three parts of various orders of architecture. The lower part is genuine Doric, the upper of a somewhat extravagant Ionic, the third part in Corinthian style. The basso-relievos, statues, friezes, bases and capitals are of white marble, which with the combination of grey stone makes a very pleasing color effect.

The towers which are 203 feet 6 inches high, are in two divisions, the lower Doric and the upper Ionic, each capped by a bell-shaped dome. The cornices of the towers are surmounted by balustrades of carved stone, upon which, at regular intervals, are carved stone vases. The cornices immediately beneath the domes of the towers serve as pedestals for colossal stone statues of the Doctors of the Church and the Patriarchs of the Monastic Orders; and those of the central portal, occupied by the clock, are pedestals for statues of the Theological Virtues with their attributes. Beneath the clock are blazoned the arms of the Republic—a modern innovation that emphasizes the controlling attitude of the State toward the Church. Above the whole, as seen from the southern side of the Plaza, rises the dome, surmounted by its slender, graceful lantern, the work of the architect Tolsa. The architect of the work as a whole was Alonzo Perez Castaneda.

In the interior of the towers hang a number of fine bells. In the west tower is the largest of these, "Santa Maria de Guadalupe," nearly seventeen feet in height, and worth \$10,000. It was placed in position in 1792.

In size, the Cathedral is one of the largest churches in the western continent. It stands, with its various annexes, upon a wide platform, 460 feet broad, which is partially enclosed by an iron railing. Exclusive of its very thick walls, the building measures 387 feet from north to south; 177 feet from east to west, and has an interior height of 179 feet.

**INTERIOR OF THE CATHEDRAL.**—The interior forms a Latin cross, which contains five naves. In the center are two rows of eight pillars, which support the Roman vaulted roof, above which rises that beautiful octagonal dome by Manuel Tolsa. There are fourteen chapels in the Cathedral, seven in each aisle, dedicated to the various saints, and each decorated in a different style. These chapels are enclosed with iron



*Types of Mexican Beauty.*

gratings. Entering the Cathedral by the left portal of the facade one gets a splendid idea of the interior. The contrast of the earnest grey with the cheerful white is extremely agreeable. Back of the second pair of pillars the choir commences. Here rises the Altar del Perdon, in which are found two very valuable pictures. The lower one represents Mary offering the Christ-child for adoration, and the upper and smaller one is known as "La Sumaya." The entrance to the choir is found before the fourth pair of columns, and is enclosed within a high railing of dark carved wood. Two immense organs, also in carved wood, rise almost to the arches of the roof. Above the entrance to the choir are three crosses of Christ and the two Malefactors. The background of the choir is adorned by a large oil painting, representing "Trinity."

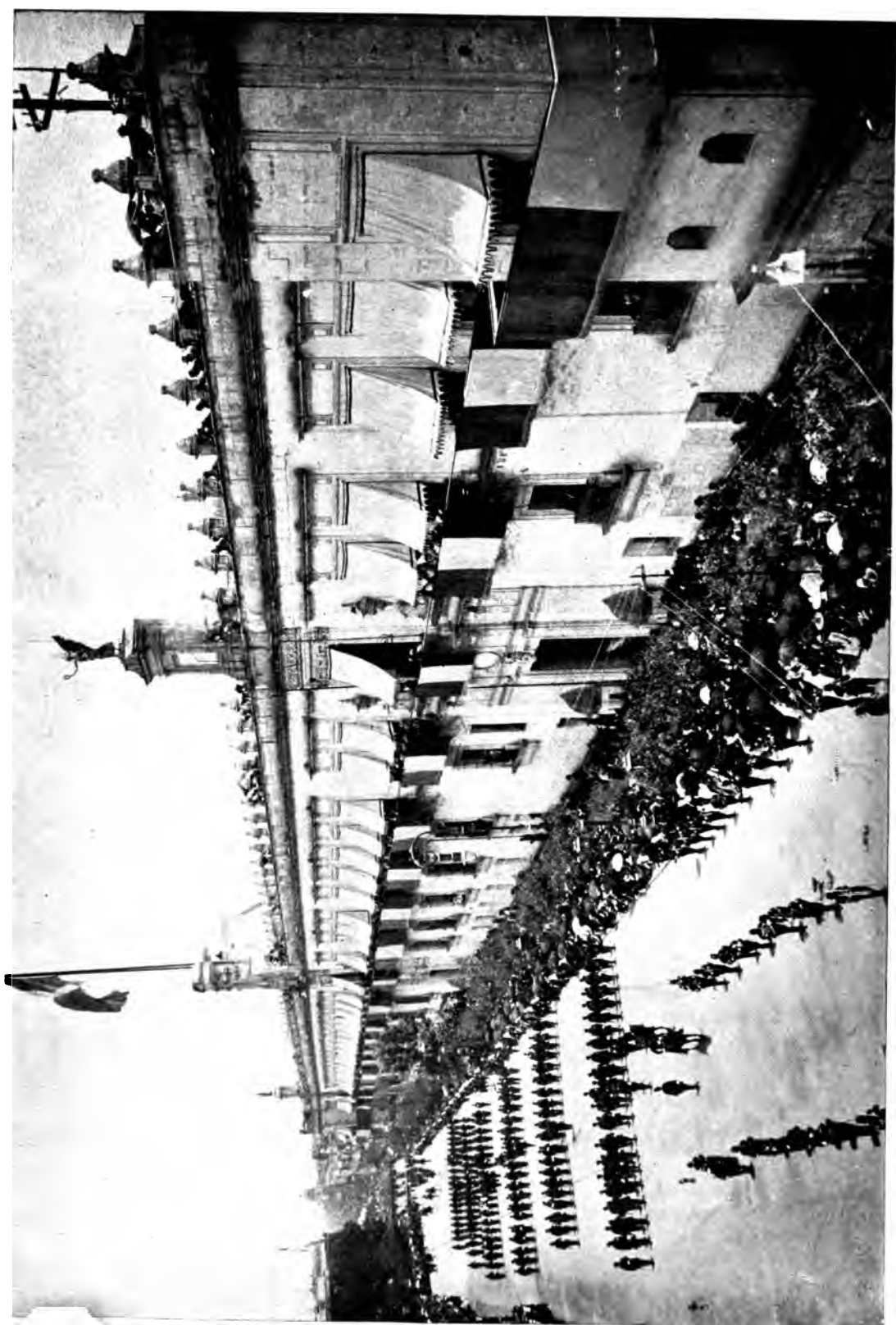
Between the seventh and eighth altars arises from a terrace the conspicuous Main Altar, a work that is decidedly inferior to the other specimens of architecture in the building. The tabernacle consists of three principal divisions; a high base of four steps with large, gayly colored figures of Saints and Apostles, a round Temple, with eight green and gilded columns, and a second and smaller Temple. Upon the gallery of the first arise other statues of Saints; under the upper one stands Christ; above, the Assumption of Mary.

Many of the chapels are worthy of a careful inspection. On the west side, opposite the tabernacle is San Felipe Jesus, consecrated to the Mexican martyr of the same name. Here rest the remains of the first Mexican Emperor, Agustin de Iturbide, and in an urn the heart of General Bustamante. Underneath the floor a number of notable persons, archbishops, etc., are buried.

At the northern extremity of the Cathedral, in the center, is the Altar of the Kings, a mass of gold and gilt, and the most imposing in the building. Its top reaches to the arches of the roof. It was modeled after the one in the Cathedral of Seville, and is by the same artist, richly ornamented in Renaissance style. Two pictures are particularly fine. They are in the center; the larger is "The Adoration of the Kings," and the smaller "The Assumption of the Virgin." Beneath the Altar of the Kings are buried the heads of the patriots, Hidalgo, Allende, Aldama and Jimenez. The first arch of the eastern nave forms the entrance to the Sacristy, where there are some magnificent pictures, which entirely cover its walls: "The Entry into Jerusalem;" "The Catholic Church and the Assumption," by Juan Correa; "The Triumph of Sacrament;" "Immaculate Conception," and "The Glory of St. Michael," by Villalpando. In the meeting room is a "Last Supper and Triumph of Faith," by Aleibar, and a collection of portraits of all the Archbishops of Mexico by various artists. In the Chapter Room a fine Murillo, "The Virgin of Bethlehem," a Virgin by Cortona, and another by an unknown artist representing John of Austria imploring the Virgin at the battle of Lepanto.

THE SAGRARIO METROPOLITANO adjoins the Cathedral on the east side, and is really a part of the main structure and opens into it. The present church was built about the middle of the eighteenth century, on the site of the first parish church of the Indians in Mexico. The foundation was laid in 1749, and the dedication took place in 1768. The very intricate carvings of the facade are in striking contrast to the Cathedral adjoining it.

The interior forms a Greek cross, and makes with its high white columns, the stately dome and the abundance of light, a cheerful and elevating impression. In the middle arise four independent pillars, consisting, like those of the Cathedral, of fluted Doric half columns which support the octagonal dome. In the corners of the cross are four chapels. The main altar is of wood, of harmonious proportions and decorated in excellent taste. There are twelve minor altars, many of which have been reduced to an unsatisfactory condition by modern renovation. Upon those which have been preserved intact are to be observed a number of paintings by leading Mexican artists.



In the baptistry is a fine fresco by the master Jose Gines de Aguirre—the first professor sent from Spain to take charge of the Academy of San Carlos—representing the Baptisms of Jesus, Constantine, Saint Augustine and San Felipe de Jesus. Here also is a fine picture of the Murillo school: “St. John the Baptist in the Desert.”

**THE NATIONAL PALACE.**—On the east side of the Plaza Mayor is the Capitol of the Republic of Mexico, occupying an entire block. The facade, with its two square cornered towers, the embattled roof and the iron grating before the windows, reminds one more of a prison or barracks than of a palace. The Palace is a relic of the days of Cortez, as his fortress-like house was built on this spot. It was bought of his heirs for \$35,000, and in 1692 was entirely destroyed by the great riot that swept across the Plaza Mayor. The present building was begun in 1692, and has been added to until it has grown to its present great size. It extends over the entire side of the Plaza and has a frontage of 675 feet, extending down the side streets proportionately, the whole surrounding a number of large *pacios* or courts, about which are located the official residence and state rooms of the President, the different departments of the Federal Government, senate chamber, headquarters of the army, general post office, etc.

Three stately entrances lead from the square into the interior. They are guarded by a detail of soldiers, and one would imagine he was entering a fortress. Above the central door-way is the clock which it is said was exiled from a Spanish village for having caused great alarm by striking of its own accord. Entering through the center door, the central *pacio* is reached. It is a square of 131 feet on each side, surrounded by forty arches in each of the two stories. At the left from the central portal, is the broad main staircase. On the other side is the entrance to the offices of the Governor of the Palace, where permits are secured for the admission to the Castle of Chapultepec and to the President's rooms in the National Palace. When permission is given to see the National Palace, an officer or employe is generally sent to show the different points of interest. One of the most noted rooms to be seen is the Hall of the Ambassadors, an apartment of regal dimensions and adornment. It extends almost the entire length of the Palace front, the immense windows looking out upon the Plaza. It is here that the President receives the representatives of Foreign Governments formally, when they present their credentials. At the south end is a platform with the chairs in half circle for the President and his Secretary. The walls are hung with pictures. On the east wall are nine large portraits in oil: George Washington, the Mexican President Benito Arista, Mariano Matamoros, Mariano Mina, President Porfirio Diaz, President Benito Juarez, Emperor Augustin de Iturbide, General Vicente Guerrero and Jose Morelos. Adjoining this room is the Sala de la Constitucion, called after a large oil painting on the west wall, “Allegory of the Constitution of 1857.”

Over the main gateway of the Palace hangs the Liberty Bell of Mexico, which was originally rung by Hidalgo to call the people to arms for the cause of Independence, in 1810. In 1896 it was removed from Dolores to the National Palace, and on the night of the fifteenth of September of that year rang out again as it first did for Liberty and Independence. Its removal from Dolores to Mexico was in the nature of a triumphal march. Hundreds of thousands of people gathered to see the remarkable procession, which was attended by all the pomp and circumstance of state.

Every year on the night of the fifteenth of September the bell is rung by the President of the Republic. The square is a mass of humanity, the surrounding buildings lighted by thousands of electric lights, the Cathedral dark. At half past eleven the President appears on the platform underneath the bell. A great cheer goes up from the masses as he pulls the bell cord and pronounces the Grito, “*Viva Mexico, Viva La Libertad.*” At that moment every bell in the Cathedral's tower starts its melodious clanging, the roofs and towers of the great building blaze with thousands of incandescent lights, the people

take up the cry and the Grito is pronounced a thousand times. It is an indescribable scene, and one that seen never will be forgotten. Of all the occurrences that take place in the Republic, none compares with this ringing of the Liberty Bell on the night of September 15th of each year.

**THE NATIONAL MUSEUM.**—Half a square east of the Cathedral, and just in the rear of the National Palace, is the National Museum. It is open daily with the exception of Saturday, between 10:00 and 12:00 a. m., and should be visited by every tourist. The present building has been occupied since 1865, and since that time has been greatly improved. In 1885 the great monolith, known as the Aztec calendar, was removed from the walls of the Cathedral to the Museum, where it can be seen at present. In 1887,



*Chac-Mool.*

President Diaz presided over the inauguration of the Grand Hall of Monoliths, the finest collection in the world.

The Museum contains many examples of the prehistoric races of the country, as well as some fine mementoes of Maximilian. It is actually divided into three departments, viz.: Archaeology, History of Mexico, and Natural History. On the ground floor is found the first of these departments, divided into two independent sections; the Grand Hall of Monoliths, and the section of Ceramics and Reproductions. On entering the building the visitor can see at once just in front of him the Hall of the Monoliths. The specimens here exhibited are all original, and they have been brought from different places in the Republic, either from excavations or from ruins; and in some cases they are the gift of private parties. There are 360 specimens arranged on pedestals and large shelves. Turning to the left on entering the hall, the most noteworthy are as follows:

No. 275. Colossal Head of Snake, with protruding tongue and eagle claw, of basalt, 2.85 feet high, 2.89 feet broad, 4.90 feet long, partially destroyed, found in garden before the Cathedral of Mexico.

No. 47. Fragment of base relief of red porphyry, 7.87 feet long, 4.42 feet wide, 1 foot

thick, representing a warrior with shield and adornment of feathers. According to Chavero, it is a representation of Mixcoatl, or Xiuhhtlel.

No. 276. Pyramidally coiled snake, with eagle claws and other ornaments, of basalt.

No. 279. Ornamental column of basalt, from Tula, consisting of three parts, joined by socket and binding pin.

In the center, No. 84, is a colossal idol of grey basalt, 8½ feet high, 5 feet broad, found in Main Square of Mexico on August 13th, 1790. It represents Coatlicue, the



*The Aztec Calendar Stone.*

Goddess of Fertility and Mother of Huizilopochtli, in a female monster of two faces, with the head of a snake, the teeth of a tiger, and protruding tongue. The bosom is covered with the hands of sacrificial victims, the girdle with two skulls; each arm is covered with four eagle claws, and ends in a snake with protruding tongue; the skirt is woven with snakes, the legs are feathered and the feet are claws.

In the east end there is little of special interest. On the south wall, No. 282 is the fragment of a colossal statue 7 feet high, from Tula. A little further down, No. 283 is another statue from Tula.

No. 56 is a representation of the God of Fire, called Chac-Mool, found in 1874 in Yucatan. It represents a man half-reclining, with his knees raised, holding in his

hands a disc like vessel, which rests upon his stomach. On the head he wears a kind of cap, with ear-pieces. The frontlet of the same is formed by 120 octagonal stones, representing the days of the year. The arms are adorned with three bracelets. There has been a great deal of controversy in regard to this statue. Chavero advances the suggestion that the figure represents the God of Fire, and that the disc held in his hand is the emblem of the Sun.

**THE CALENDAR STONE.**—Directly in front of the entrance, No. 1, stands the famous monument, known as the Calendar Stone, which has become the symbol of Aztec civilization. It is a great irregular monolith, nearly three feet thick, twelve and a half feet in diameter, and weighs nearly 60,000 pounds. It was first discovered in the



*The Sacrificial Stone.*

middle of the sixteenth century, but was buried and again found on December 17, 1790, in the main square, 219 feet west of the central portal of the National Palace. It is one of the finest and most interesting monuments of Aztec art, and demonstrates artistic taste and geometrical calculation. There have been many ideas regarding the use of this stone, and modern archaeologists have come to the conclusion that it was used more for a sacrificial stone than a real calendar. Chavero declares it to be the Stone of the Sun, and that the heart receptive was inaugurated with the sacrifice of 700 prisoners in 1481. Prince Axayacatl alone killed so many prisoners that he fainted away and died soon from over exertion.

The traditionary story of the stone is that it was taken from the ancient quarries near Coyocacan and dragged over the cause-way to the walls of the Teocalli, in 1478.

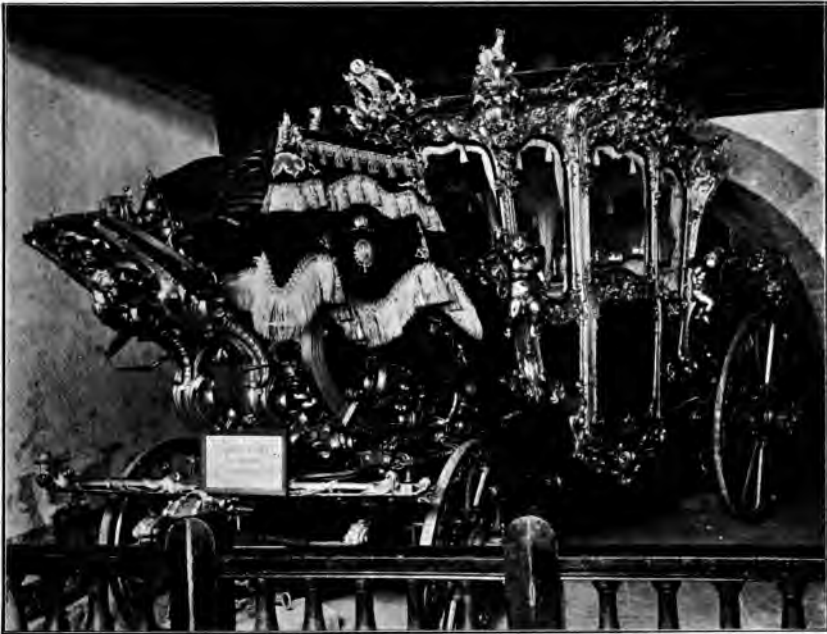
Continuing around the hall, the next idol of interest is No. 46, of basaltic lava, 4.75

feet long, 1.96 feet broad and high, found in Tlaxcala. It is similar to the representation of Chac-Mool and is a reclining man, holding in his hand a disc.

Next is No. 268, the commemorative slab of the foundation of the great Temple of the Aztecs.

On the west wall is an interesting relief of trachytic tuff, about 6½ feet high, with the famous "Cross of Palenque." Upon a tiger head stands a cruciform tree, the Tonacaquahuitl, or tree of life, ornamented with flowers, in the upper branches of which rests the beautiful bird, Quetzal.

In the center of the west end are two colossal monoliths. The most interesting of these is No. 267, the celebrated Sacrificial Stone. In shape it is similar to that of the Calendar Stone. It was found December 17, 1791, near the southwest corner of the



*Maximilian's Carriage.*

atrium of the Cathedral; on November 10, 1824, it was transported to the Museum of the University. According to Chavero it was used as the Sacrificial Stone for the "Messenger of the Sun." From the center to the edge, and continuing over the rim, is a deep canal, made after the Conquest in order to destroy the stone, but luckily the work was stopped before serious damage had been done. On the stone are carvings which were used to denote time, and around the rim are fifteen pairs of figures, each consisting of a warrior, holding with his left hand a prisoner, or sacrifice, by a tuft of hair.

Directly in front of the Sacrifice Stone, upon pedestal No. 171, is the colossal idol of Teotihuacan, representing the Goddess of Moon and Water, carrying upon the head a square stone with a little canal in the center. It is of porphyry, 10½ feet high, 5 feet broad and weighs nearly 40,000 pounds. It stood in a cave, at the foot of the



*A Mexican Laborer Drawing Pulque from the Maguey Plant.*

Pyramid of the Moon, in Teotihuacan, where it was discovered at the beginning of this century.

On the northern side wall, No. 54, is a colossal head of Idol of green stone, a masterpiece of Aztec sculpture. It is the god Totec (time), and is the head of a man like that on the Calendar Stone.

THE SAD INDIAN.—This idol, No. 286, was found in 1828 on the street now called by the same name. The figure represents a stooping man, wearing a cap with ear pendants and a blanket around his shoulders. Between the two folded hands and the feet is a hole to support a banner. This is probably one of the two standard bearers of the Pyramid of Huitzilpochtli.

On coming from the Hall of Monoliths, the visitor, on turning to the right, will reach the Gallery of Ceramics and Reproductions. In the vestibule are some originals of antiquities found in Oaxaca, Chiapas and Guatemala. The first room is known as the Colonnade Room, in which is a valuable collection of large photographs showing the ruins of Palenque and Mitla. Directly in front of the entrance is a copy of the round shield of Moctezuma the Second, sent by Cortez to the Emperor, Charles the Fifth, and presented to the Museum by Maximilian. The original hangs in the office of the Secretary. In the five central shelves the visitor can see rich and abundant collections of native pottery, objects of worship, musical instruments and weapons.

In the small room to the south the walls are decorated with original native paintings, on maguey paper and tanned leather. In the center is a small model in wood of the Nochicalco Pyramid in the State of Morelos. On the other end of the central salon, in the northeastern angle of the building, are two great shelves in iron and glass which contain rich archaeological collections of clay and stone articles.

The next room contains a number of photographs and drawings of ruins. The map of the City of Mexico, on maguey paper, said to have been presented by Moctezuma to Cortez, hangs here. In the adjoining room the visitor will find specimens of native weapons, shields, bows, arrows, slings, etc. The next room is occupied by the magnificent stage coach of Archduke Ferdinand Maximilian, of Austria, a gorgeous piece of work, splendid with gilding and carving; also two other carriages, one of which belonged to President Juarez and the other to Maximilian.

DEPARTMENTS OF HISTORY.—On entering the building, as you ascend the staircase on the left, the first door gives access to the room occupied by the Directors of the Museum and by the Secretary's office. The door in front leads to the Museum of Anatomy, Theratology and the Herbarium. Here is found a fine collection in these lines, gathered in different parts of the Republic of Mexico. On the second floor are located the departments of Natural History, National History and the section of Anthropology and Ethnography.

Room I. In the walls of this room can be seen the portraits of all the illustrious Franciscan Monks, in the History of Mexico, as Fathers Gante, Sahagun, Olmos, Margil, and others.

Room II. Hanging from the walls, in this room, there is a complete collection of portraits of the Viceroy's of New Spain (1535-1821).

Also a collection of crayon drawings, by Velasco, of the ruins of Cempoala (State of Veracruz).

In the center: *the Temple of Tajin*, or the *Papantla Pyramid*, in wood, and in a reduced scale.

*The Grand Temple of Cempoala*, where Panfilo de Narvaez was defeated by Hernando Cortez.

Room III. Different objects, of the Colonial period; a portrait of Cortez. The Con-



*The Flower Market on Easter Sunday.*

queror's Armour (a fragment). A coat of mail. Old iron weapons (fragments). Coffers. Mirrors. *Garrote* (instrument for capital punishment).

Room IV. Copies of Indian Codices, of the time of the Conquest. A Map of the City of Mexico, in 1737. Portrait of the illustrious poetess Sister Juana Ines de la Cruz. Portrait of the celebrated Jesuit historian, Clavigero.

Room V. This room has been destined to relics of the Mexican Independence; of the Empire of Iturbide; and of the Republic, in some of its phases of actual times.

In the walls: Portrait of the Mayor of Queretaro, Don Miguel Dominguez (No. 160). A wax statuette, the portrait of Iturbide (192). Portrait of Guadalupe Victoria, the first President of Mexico (193). Portrait of General Vicente Guerrero (194). Portrait of General Santa Anna (198-199).

In the glass shelf, at the end of this room are objects that belonged to Hidalgo. Morelos, Guerrero and Juarez. In the center: three glass shelves, containing the state plates, dishes, etc., of the Court of Maximilian; the bed on which President Juarez died. July 18, 1872, covered by the Mexican flag, the same which floated on the convent of La Rabida, Spain, on the fourth centenary of the discovery of America by Columbus.

There are many other things of interest in the building, including the Department of Natural History, which compares favorably with the best museums of the world.

**MONTE DE PIEDAD.**—The block of houses on the western side of the Plaza, opposite the Cathedral, and at the commencement of the Calle Cinco de Mayo, occupies the grounds of the extensive Palace of Moctezuma, in which this unfortunate Prince was taken by Cortez November 14, 1519. After the Conquest, Cortez became the proprietor of the Palace and erected here a dwelling. In 1836 the Monte de Piedad, or National Pawn Shop was established there. The institution was first established in the Old College, San Pedro y Pablo on February 25, 1776, and was endowed with \$300,000 by Count de Regla, whose fortune had been made in mining at Pachuca. His idea was to open a place where persons could borrow money, and be saved from the usurious charges of pawn brokers and money lenders. At first no interest was charged, but as this was found impracticable, a nominal rate is now in effect. So low are the charges that it is really a boon to the people, and when the interest is not paid, the articles are sold and whatever amount remains over from the fixed charges is returned to the original owner.

The pawn shop is well worth a visit, as many objects of interest are found there, and tourists who are familiar with the value of diamonds, jewelry and other articles, are often able to secure some very fair bargains. Among the things to see there are some rare old souvenirs and bric-a-brac.

**THE FLOWER MARKET.**—Directly in front of the National Pawn Shop, and at one side of the Cathedral, is the Flower Market, which is certainly one of the interesting sights of the city. The best time to visit the market is in the early morning, preferably Sunday. At that time there will be found a most beautiful collection of all kinds of flowers, roses, pansies and violets predominating. The air for a block is made fragrant by their delicious perfume. The flowers are very cheap, if one only has enough patience to wait until the prices come down to a reasonable figure, about one-third of the first price.

**THE PORTALES.**—The entire west side of the Plaza, extending from Calle de Plateros, is occupied by the Portal de Mercadores, with its twenty seven low and gayly colored arches and rows of stands and stores. The exterior of the pillars are decorated with advertisements, and under the arcades are found dozens of little stands for the sale of newspapers, lemonades, cigarettes, toys, leather goods, and almost everything imaginable. It is one of the liveliest places in the city, and is the favorite resort

for *rateros* (pick-pockets), loafers and street peddlers. On the southern side of the square is the City Hall, or *Palacio Municipal*, a long two-story building with a "portal" of fourteen lofty arches about 250 feet long, built of gray ornamented sandstone, on the ground floor. Here are located the offices of the city and district Government, the headquarters of public coaches, and the city council. In the building are a number of fine oil paintings of the different governors, viceroys and rulers of the Republic of Mexico.



*Salto del Agua Fountain at the End of the Old Aqueduct.*

## FROM THE ZOCALO TO CHAPULTEPEC.

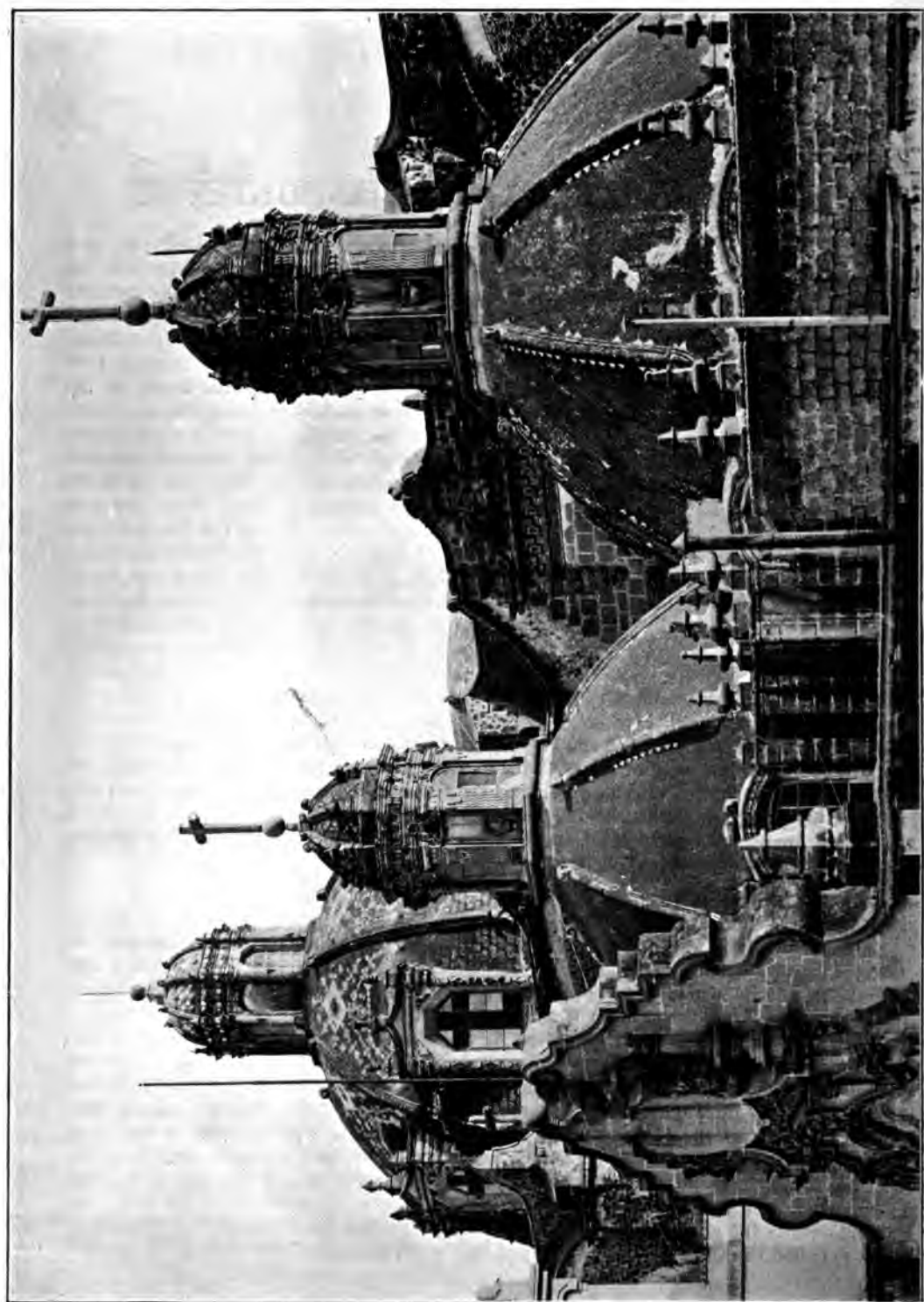


**F**ROM the Zocalo to the Castle of Chapultepec, is a most interesting and beautiful trip, and one of the first that should be taken by the tourist. Leaving the Plaza, the trip is made along Plateros, passing the church of La Profesa; thence along San Francisco Street, splendid with its many French, German and American stores; by the ruins of the famous Franciscan monastery, that was so closely identified with the history of Mexico from Cortez to Juarez; then to the beautiful Alameda, the picturesque pleasure spot of the city, with its broad walks shaded by gigantic poplars. What could be more interesting! At one side of the Alameda runs Avenida Juarez, named from Mexico's great liberator. The trip is continued out the Paseo de la Reforma, flanked on both sides by the residences of prominent Mexicans. At the corner of the Alameda is the office of the Consul-General of the United States. A little farther up is the Japanese Lega-

tion, a low rambling building. Facing the Bronze Horse, and occupying a very commanding position, is the new home of Tomas de la Torre, one of the very wealthy Mexicans. On the same side of the Paseo, and a block further on, is the stone residence of Mr. Tomas Braniff, one of the builders of the Mexican Railway, which is noted for its luxuriously furnished interior. Between the Glorietas de Colon and Cuauhtemoc, surrounded by a superb garden, is the home of the late Delphin Sanchez, son-in-law of President Juarez. To the left of the Cuauhtemoc statue is the new Paseo extension, almost entirely occupied by Americans.

**LA PROFESA.**—Two squares west of the Zocalo, at the corner of Profesa, or Third San Francisco, and Calle San Jose Real, stands one of the finest churches in Mexico.—La Profesa. It is also one of the oldest churches, and dates its foundation back to 1595. Like all Catholic churches in the Republic, it has gone through many trials and privations, and its history is full of stirring events. The church is noted for two famous pictures, "The Adoration of the Cross" and "The Seven Sacraments."

The interior is very richly decorated in white and gold; and its main altar is one of the most notable works of the architect Tolsa. The magnificent drapings of crimson velvet embroidered with gold, used on the great festivals, were presented by Father Manuel Sanches de Tagle y Bolea; a notable benefactor of the church. At the time of the purchase of the edifice by the Felipenses, its name was changed to San Jose el Real; but the name of Profesa, having been in current use for nearly seventy years, was too firmly fixed in the popular mind to be abandoned; and to this day that name is retained. The street upon which the church fronts, however, is called San Jose el Real—while the street upon its southern side, in reality the Third of San Francisco, often is called the Calle de Profesa. Upon this southern side of the church the municipi-



paltry caused to be made, in the year 1885, a very pretty little garden. The buildings at one time belonging to the church have for the most part disappeared, and the few remaining have been materially modified.

**CHURCH OF SAN FRANCISCO.**—Around no other building in Mexico cluster such associations as are gathered about the church of San Francisco. Truly has it been said that the history of Mexico is linked with it. It is now only a wreck of its former greatness, but nevertheless, it still marks, in the most striking and dramatic manner, the story of the great struggle made by the Mexican people for their religious liberties. For three centuries it was the center from which radiated the commanding influence of the Franciscan order. This order was established in Mexico in 1525, three years after the Conquest, by a band of Franciscans, commonly known as the Twelve Apostles of Mexico, and Fray Pedro de Gante, one of the five missionaries to the Indians, who came to Mexico in 1523, and whose holiness and usefulness of life endeared him to all he met. He joined The Twelve Apostles at Mexico City, and together they laid the first foundations of the order that afterwards became such a power in the National life.

The ground on which the church now stands is supposed to have been a part of the Palace of Moctezuma, and the famous wild beast park, of which Cortez wrote, is believed to have been located exactly on this spot. Much of the material employed in the construction of the first church came from the old Aztec Teocalli, which was destroyed by the Spanish soldiers. During the years of the Viceroy's, the church prospered, increasing in wealth and buying property, until it owned a tract of land, bounded by Calle de Zuleta, San Juan de Letran, First San Francisco and Calles Coliseo and Colegio de Ninos. What is now the Hotel Jardin was the infirmary and lodging house of the monastery. Across the garden is the old refectory, now a store room. The Iturbide Hotel is on ground intended for a convent, and the San Carlos Hotel is also within the lines of Old Francisco. It was an estate, which at the present time, would be worth many million dollars.

The first assault upon the integrity of the Franciscan establishment was struck by President Comonfort in 1856. Positive information reached him upon the 14th of September of that year that a conspiracy, having its origin in this monastery, had been formed for the over-throw of the existing government and the establishment of a government in harmony with the views of the ultra clerical party. The revolution was to begin on the 16th of September—the great national holiday commemorating the declaration of Independence. Comonfort acted with his customary energy. On the morning of the 15th the monastery was taken possession of by Federal troops and the entire community of monks placed under arrest; on the 16th a decree was promulgated ordering the opening of a new street, to be called Independencia directly across the middle of the monastery inclosure from east to west; and on the 18th another decree was promulgated in which the treasonable acts of the members of the Order were recited and, in punishment of this treason, the monastery was declared suppressed and its property forfeited to the State. Satisfied, however, with having proved the supremacy of the civil to the religious power, Comonfort annulled the decree of suppression by a decree of February 19, 1857, that permitted the re-establishment of the monastery. But the decree did not restore the commanding moral standing of the Order lost through its temporary suppression, any more than it restored the real estate sacrificed to make way for the new street that in the interval had been opened. It was this bold act of Comonfort's that made possible the bolder act by which Juarez, four years later, extinguished all the religious orders at a blow—the general catastrophe in which the great Franciscan establishment found its end. On the 27th of December, 1860, the army of Juarez entered the city, and immediately made operative and effective the decree of July 12, 1859. The

monastery of San Francisco was closed at once; early in 1861 the jewels and pictures were removed from the church—the latter going to the Academy of San Carlos; the altars were destroyed; the bells were taken from the tower, and, a little later, the construction was begun of the houses upon San Juan de Letran by which the facade was hidden and the main entrance closed. In the following April a street was cut through the property from north to south, crossing or passing very near to the site of the first chapel of the Indians; and in the name given to this street, Gante, is preserved a memorial of the good work here wrought by the purest and noblest Franciscan ever known in New Spain.

In 1869 the great church was sold for protestant purposes, and the Trinity Methodist Episcopal Church on Gante Street was built from a part of the old wall. The main church fronting on San Francisco Street was bought and occupied for some years by Christ Episcopal Church, but later was sold to the Catholics.

In the Franciscan group there were seven churches and chapels, famous throughout Mexico. On San Juan de Letran, Independencia and Gante Streets, some of the old facades can still be seen. All of the seven churches have now disappeared, with the exception of Our Lady of Aranzazu.



*Roses at Twenty-five Cents a Bunch.*

The grand stairway is a fine piece of work. It is practically unchanged from olden times. A large lamp with alabaster globes is at the turn of the landing; it was under its shadow that the Count del Valle met his death at the hands of an assassin. Porcelain tiles are also used largely in the decoration of the interior, and "*tumbago*," a bronze composite, brought from China in Spanish galleons, is used for the railings. The Jockey Club was organized in the year 1881, and numbers among its members the most exclusive of Mexican society. There are very few foreign members. The Club owns a race track at Peralvillo, between the city and Guadalupe, and meets are held there in the fall and spring.

Directly adjoining the Jockey Club, and fronting on the Plazuela de Guardiola is the splendid residence of the Escandon family.

**THE ALAMEDA.**—A pleasing stretch of green sward in the center of the city is the Alameda, a cool and restful spot. It is the public park of shrubbery and shade

**THE JOCKEY CLUB.**—On the opposite side of the street, and in the same block, stands the handsome club house of the Mexican Jockey Club, commonly known as the House of Tiles. It is entirely unique and has an air of old Spain about it. It was built in the eighteenth century by the Count del Valle, and used by him as his residence. Its facade is entirely encrusted with porcelain tiles of blue and white, which were imported from China, and which were, at that time, worth their weight in silver. The entrance is massive and elegant and the interior no less striking. On the ground floor to the left is the library, which contains a valuable collection of books.



*Under the Cypress Trees in Chapultepec Park.*

trees, with monuments and fountains that invite one to loiter and rest. During the week it is the favorite play ground of children, as they can romp to their hearts' content along the broad walks and in the center glorietas. On Sunday morning and feast days it becomes a theater of a most brilliant and fashionable assemblage. A bright colored awning is erected over one of the wide walks; chairs are put at both sides, and at eleven o'clock the crowds commence to congregate. A military band lends *eclat* to the occasion, and at twelve o'clock the promenade is a kaleidoscope of moving colors. Here the youth of the city gather and the stolen glances which form the only intercourse allowed between the sexes, flash back and forth between youth and maiden. Even though deprived of the opportunity for interchange of vows, for hand clasping and tender greeting, it is evident that the young Mexican girl, true to her traditions, can make as much havoc with her dark languishing eyes, as her Northern sister provided

with all the accompaniments of modern courtship. Some of the girls to be seen on the Alameda are exquisite, with the superb eyes, the rippling masses of dusky hair, the low forehead, the olive cheeks, with which the Spanish type has always been painted by the poet's imagination. The Alameda is so called because it was first planted with Alamos, or poplars. The name is now generally applied to any large pleasure ground or park. In a council held in 1592 the viceroy, Don Luis de Velasco, requested the City Council to set apart a portion of the city's funds for making a Paseo for the ennoblement of Mexico and the recreation of its citizens. The very ancient Indian market of San Hipolito was selected; the tract at that time embracing only a portion of the present Alameda. It was planted with poplar trees, made beautiful with fountains and flowers and was enclosed with a wall pierced by gateways. In the open space westward was the *Plaza del Quemadero*, notable because of a stone platform upon which religious criminals were burned. In 1770 the *quemadero* was removed and the Plaza made a part of the Alameda, thus making it about forty acres in extent. It has been gradually improved since that time and is now in perfect order. Quantities of roses and flowering shrubs have been planted, the fountains repaired, two handsome music stands erected, and other substantial improvements made. Concerts are given there Thursday morning and Sunday morning and afternoon.



*Entrance to the Alameda.*



*Horsemen on the Paseo.*

#### PASEO DE LA REFORMA.—

Three blocks from the west corner of the Alameda, the famous Paseo de la Reforma commences. It runs in a direct line from the *plazuela* in which stands the statue of Charles IV. to the gates of Chapultepec—a distance of three miles. It is the Bois de Boulogne of Mexico, and on Sunday and Thursday afternoons, when there are concerts in the glorietas and at Chapultepec, a more splendid review is not to be seen anywhere. Through this magnificent driveway hundreds of brilliant equipages pass and repass. Every Mexican family that makes any pretensions to

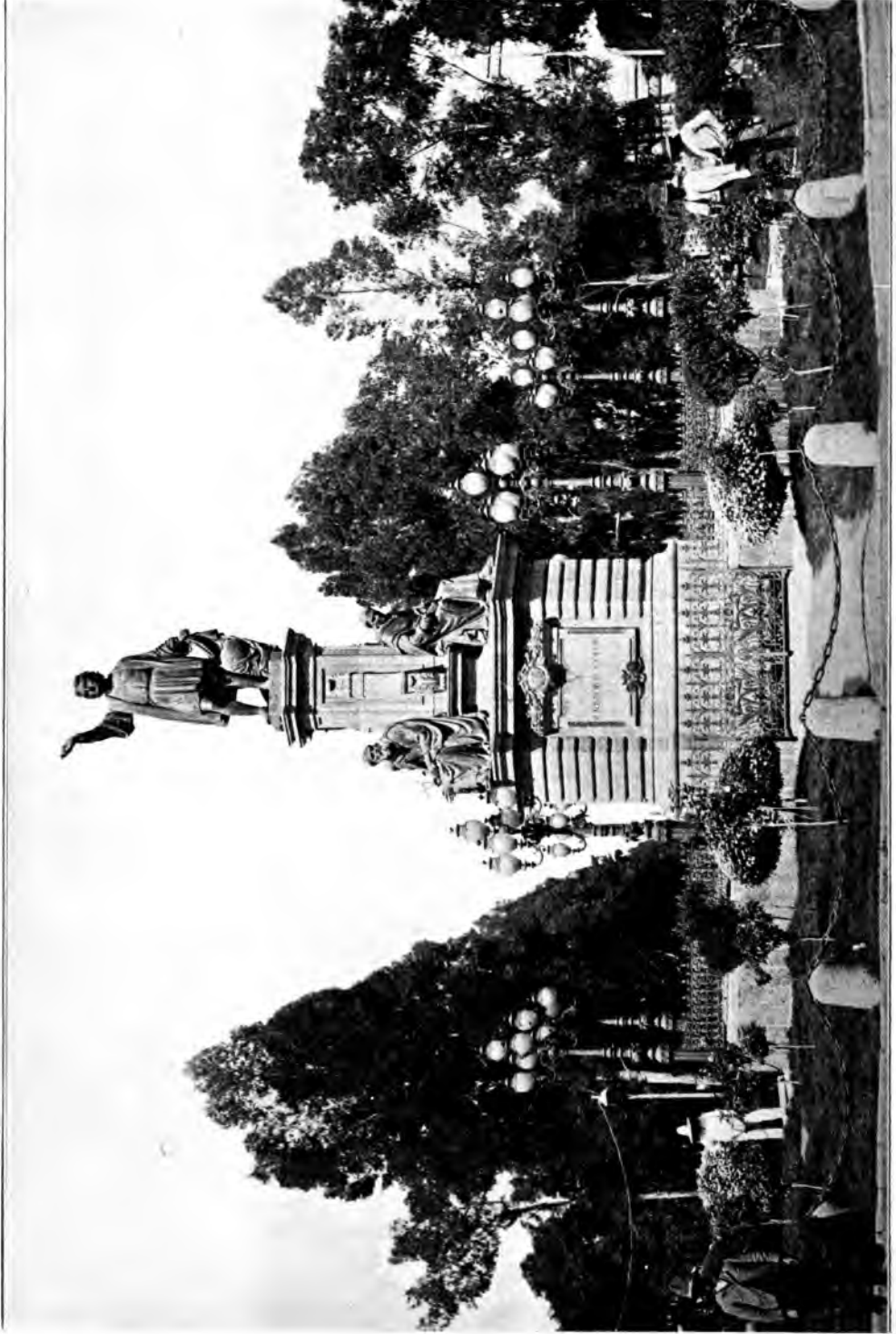


*Private Residences on the Paseo.*

social distinction must have a carriage and appear on the Paseo. A half hour before dusk it is a most beautiful sight. The carriages are full of brightly dressed ladies and children, with drivers and coachmen in splendid and showy livery. Young men and boys in *charro* suits, with big gold and silver braided *sombreros*, dash by on fiery steeds. It is here you see the Mexican girl in all her beauty, reclining upon the cushions of her carriage, with nonchalant grace. Here you meet with nods and smiles, expressions of joy and happiness on every face, and with that fascinating little Mexican greeting, which is spoken with the fingers. It is the proper thing to drive from the Zocalo to Chapultepec, the return being made just at dusk.

To Empress Carlota, the idea of the Paseo is credited. At any rate it was established during the empire of Maximilian and became at once the fashionable drive. It is a broad smooth boulevard, two hundred feet in width and shaded by a double row, on each side, of splendid trees. Beneath the trees are broad footways, along which carved stone benches are placed at short intervals. The Paseo widens here and there into circles called *glorietas*. These circles are 400 feet in diameter and there are six in the three miles. Two of these already are adorned with imposing monuments, Columbus and Cuauhtemoc. In a third a monument to Juarez soon will be erected, and the others will be devoted to the memory of men illustrious in Mexican history. In 1891 two colossal figures representing Aztec warriors were placed at the entrance to the Paseo; they are by Cassarin and made of oxidized bronze. Continuing in the direction of Chapultepec a series of bronze figures, about life size have been erected. These are placed on pedestals of stone about 7 feet high and represent, more or less accurately, modern men of Mexico. It is proposed to continue the erection of these statues, the various states of the union each adding two of their famous men deemed worthy of the honor.

**THE EQUESTRIAN STATUE OF CHARLES IV.**—At the entrance to the Paseo stands the heroic statue of Charles IV. of Spain, which is the largest piece of single bronze and the most notable public monument on the Western continent. The height of the horse and rider is fifteen feet nine inches, and the weight 60,000 pounds. The King is dressed in classic style, wearing a laurel wreath and holding in his right hand,



*The Columbus Statue.*

a raised sceptre. The horse is represented in the act of walking slowly, the left fore-foot, and the right hind foot being raised. The general effect of the work is heavy, but the lines and composition are good; the figure is well seated, and the action of the horse is excellent. The statue was cast August 4, 1802, and is the work of Don Manuel Tolsa. It was first placed in the plaza November 29, 1803 and was formally unveiled, with great ceremony, on December 9 of the same year. Here it remained until 1822, when the feeling against Spain became so bitter and the sight of the statue of one of her most disliked kings became so offensive to patriotic eyes that it was taken down from its pedestal and placed in the *patio* of the University, where the Thieves' Market now stands. Here it remained until 1852, when it was moved, with great labor to its present commanding position.

**THE COLUMBUS MONUMENT.**—In the next *glorieta*, known as the *Glórieta de Colón*, stands the handsome monument to the discoverer of the New World by the French sculptor Cordier. It was a gift to the city from Don Antonio Escandon, a public-spirited citizen. The base of the monument is a large platform of basalt, from which rises a square mass of red marble, ornamented with four bronzes in relief; the rebuilding of the monastery of Santa Maria de la Rabida; the discovery of the Island of San Salvador; a fragment of a letter from Columbus to Raphadi Sauris, and the dedication of the monument by Sr. Escandon. Above these pictures, surrounded by pedestals, are life-size bronze figures of the four priests most noted in the history of Mexico. The figure of Columbus, a masterly conception of the admiral, stands at the top, upon a pedestal of red marble. His right arm is outstretched and he looks as if he was viewing for the first time the new continent. The work is excellent, and has been very much admired by artists. It stands in a little garden, in the center of the *glorieta*, which is planted with bright colored flowers.

**THE CUAUHTEMOC STATUE.**—The next *glorieta* is dedicated to the last Emperor of the Aztecs, the hero of the resistance which Mexico made against the troops of Cortez. It is one of the most beautiful monuments which adorn the capital, combining as it does work of the modern and ancient school. Cuauhtemoc is represented in a statue of bronze, five meters in height, in the act of throwing a battle spear. The figure is well proportioned and is perfectly poised. The pedestal is of stone, carved with fluted columns and is typical of the Aztec architecture. There are two scenes in base relief of the life of Cuauhtemoc; one when he was in prison in Mexico, and the other of his torture. On the four sides of the pedestal are the names in bronze letters of Guitiahuac, one of the emperors and hero



An Ice Cream Man on the Paseo.

*The Cuauhtémoc Statue.*

of the *Noche Triste* when Cortez was disastrously defeated; Conacoeh, Tetlepanquetzal and Cacama, three historic defenders of their country. The monument was dedicated August 21, 1887, and is the work of Don Francisco Jimenez. Every August festivals are held in the glorieta by the Indians, at which time speeches are made in the Aztec language.

**CHAPULTEPEC.**—Standing out very effectively, upon its craggy height, at the end of the Paseo de la Reforma, is the Palace of Chapultepec, the home of the President of the Mexican Republic. The hill is a solid mass of rock, two hundred feet higher than the surrounding territory, surmounted by the castle, an immense building, in which

are many things of interest for the tourist. It is in the legends that the Palace of Moctezuma was on the Hill of the Grasshopper, called Chapultepec. Here the last of the emperors wandered with his dark-eyed ladies, beneath these gigantic trees. Here he rested, perhaps smoking his "tobacco mingled with amber," and slept, his dreams unhaunted by the visions of the stern traveler from the far East, whose sails even then were perhaps within the sight of shore. Here he was borne in his palquin, and from the very rock where the castle now stands, he may have looked out upon his fair Capital, with its surrounding lakes covered with canoes, its outstretched villages and temples, and its gardens abloom with flowers. Here he met Cortez, and the caves and pools and woods are even now haunted by the shade of the conqueror's Indian love, the far-famed Dona Maria.

In the year 1783 the Viceroy Don Matias de Galvez obtained permission from the King of Spain "to repair and put in order the palace of Chapultepec," thus implying



*The Bronze Horse.*

that before that date an edifice of considerable proportions had crowned the hill. In this case however, repair meant reconstruction. The death of the Viceroy delayed for a short time the execution of the work; but it was pushed forward so rapidly by his son, Don Bernardo de Galvez, who also was his successor in the viceroyalty, that the new palace was completed in 1785, at a cost of upward of \$300,000. Very considerable additions to the building have been made both in Viceroyal and Republican times, and further additions were made to it during the brief reign of Maximilian—who made it his residence. In the year 1887 plans were perfected for making Chapultepec the Presidential residence. Large sums were expended in necessary renovation; and the palace now is the official home of the President of the Republic.

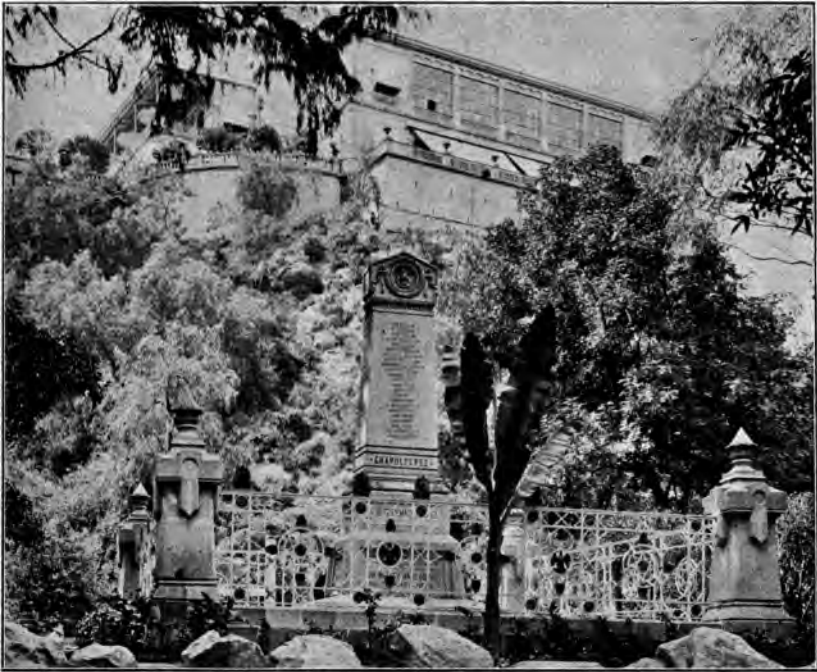
Surrounding the Castle is a handsome public garden, which has in late years become a favorite resort for the people of the city. It is constantly being beautified and improved, and in 1899 Don Jose Limantour, the Secretary of the Treasury, purchased some handsome pieces of statuary in Europe for the park. The cypress groves at the



*Moctezuma's Tree and the Castle of Chapultepec.*

foot of the rock, are amongst the wonders of the world, and are not surpassed in magnificence anywhere on this continent. Here for centuries, has stood "Moctezuma's cypress," a stupendous tree, dark, solemn and stately, of majestic height and forty-one feet in circumference. Science says that it was already old when Moctezuma was a boy, and it is still vigorous in the days of Diaz! From the lower branches festoons and soft draperies of long grey moss sway lightly to and fro.

The Castle is reached by a winding carriage road, on one side, and at the top stands a detail from the cadet corps, beyond which there is no passing without a permit from the Governor of the National Palace. The view from the marble terraces is one of the



*The Monument to Cadets Who Fell at Chapultepec.*

most magnificent in the world. It is thus described by Mr. Reau Campbell, the well-known excursion manager:

"The view from the esplanade is beautiful indeed. Tacubaya, almost hidden by trees, is in the middle distance, and beyond, on the rising hills, other towns and villages; and still beyond the mountains are the great snow-capped peaks of Popocatepetl and Ixtaccihuatl. If you agree that the vista from the esplanade is very beautiful, pass through the garden to the overhanging balcony on the other side, and look out over the broad sweeping plain of the valley. To the right is the field of Churubusco, and farther on the shimmering waters of lake Texcoco. In front, the magnificent city, with its hundreds of towers. The tallest overshadowing all the others, are the Cathedral's. Beyond the city's spreading squares, you can see the hill and church of Guadalupe. Following the range of vision around to the left there is the suburb of Tacuba, the hill of Los Remedios; and nearer to where you stand is the battle ground of Molino del Rey. The magnificence of the picture baffles all description; it is wondrous to behold, and the

memory of it lives with you always. Far below your feet the tall cypress-like trees shade the modest monument erected to the memory of the cadets who fell in the defense of the Capital from the assaulting Americans in 1847. The names on the shaft tell of those whose lives went out in the merciless fire of a superior army. A monument was not needed except in their honor, for the memory of these brave boys lives in the hearts of their countrymen. There are fresh beauties in this hanging garden filled with pretty flowers, in the galleries, adorned in Pompeian color, but these do not detain,—there is too much grandeur in the view,—and you wander again to the terrace and gaze over the valley to the blue rim of the mountains melting into the lighter blue of the sky, and are loth even to leave for the magnificence of the interior of this splendid palace."

The castle is indeed a beautiful building. A double row of light and elegant arches in white and pale-tinted marbles marks the broad colonnades, from which the main



*The West Point of Mexico.*

body of the palace springs into the air with an effect of great delicacy and beauty. All the rooms open on these marble balconies; and on the uppermost flight, reached by an exquisite stairway with gilded balustrades, have been built fountains and terraced gardens, enchanting as the hanging gardens of Babylon. Around under the arches the walls have been painted in fine copies of Pompeian frescos and Greek designs, executed with great purity both of color and of form. This flowery arbor, perfumed and beautiful, forms the centre around which cluster the rooms of the palace. These are convenient for the purpose of summer residence, and contain some marvellous ceilings, wherein Cupids play among tangled flower-wreaths or blow on conch-shells to waken sleeping Love.

The President and his family live at Chapultepec only in the summer. His rooms consist of a magnificent suite, reception room, boudoir, bed chamber, dining hall,

smoking and card rooms, all handsomely furnished. There are very few ancient articles of interest in the Castle, although it is an heritage from the Viceroy's. Much of the beauty of its decoration is due to Empress Carlota, though all that was indicative of the Empire has disappeared. In the ante-room at the corner of esplanade are two chairs that belonged to Cortez. Just after the entrance to the winding road leading to the Castle is passed, a large cave will be noted. In this cave is now placed an elevator running to the top of the rock.

No trip to Chapultepec is complete without a drive around the Castle, passing through groves of immense cypresses. There are walks and drives of miles of shady way.

A part of Chapultepec is occupied by the National Military Academy, the West Point of Mexico, where the officers of the army are trained.



*Children's Playground in the Alameda.*



*The Torture of Cuauhtemoc.—From the Original Painting by Leandro Yzaguirre, in the San Carlos Gallery.*

## PLACES OF INTEREST.



*Portrait of Maximilian in National Museum.*

TWO squares east of the Cathedral, and one square from the National Museum, is the National Academy of Fine Arts, usually called the Academy of San Carlos. The building is open daily from 12:00 to 3:00 p. m., and on Sundays and feast days from 9:00 a. m. to 3:00 p. m. Admission is free.

This school of Fine Arts was established by Charles the Third, March 15, 1778, as a School of Engraving, which was opened in May, 1779. Previous to that time the eminent Franciscan Father Pedro de Gante, founded a school of music and drawing in 1529. This was the parent Art School in Mexico. The present academy was formally opened on November 4th, 1785, and soon exercised a great influence. In the latter part of the Seventeenth Century, painting received its greatest impetus in Mexico. The Catholic Church had acquired great riches and was able and ready to spend large sums for the artistic decoration of its buildings; thus \$9,000 and more were paid for a large good picture. On that account fine artists were incited to send their works, or to come to Mexico. The wars of independence from 1810 to 1843 made art struggle hard for its existence. President Santa Ana gave, in 1843, the impetus for its restoration, and in 1846 a new era of art in Mexico, and the so-called "Modern Mexican School," an imitation of the Roman School, was founded.

The present collection is well worthy of an extended study. The gallery was established in 1846, and since 1861 it has been enriched by many large and fine paintings from the sequestered churches.

The school is now in fairly flourishing circumstances. It receives a regular allowance from the Government. The attendance at the classes averages about 100, and prizes are given for meritorious work by pupils, including a Roman prize of a pension of \$600 a year, for six years. In the following brief catalogue only the more important pictures are mentioned.

After crossing the court yard, the ascent is made by a stone staircase to the galleries on the second floor. On the landing are three large oil paintings, by Jose Juarez, taken from the convent of San Francisco: at the right "San Salvador de Orta;" in the center "The Wonders of St. Francisus;" at the left "The Death of St. Francisus." At the end of the staircase is a narrow hall, which forms a part of the drawing-room, which



*An Episode of the Conquest.—From the Original Painting by Felix Parra, in the San Carlos Art Gallery.*

is always occupied by a dozen or more students. To the right is found the first room of the picture gallery.

First room.—"Old Mexican School" (the numbers begin here at the right).

1. "St. Cecily," by Echave, the Elder, painted on wood, style of Florentine School, from the Church of San Agustine.

3. "Assumption of Mary," by A. Vazquez.

5. The quaint picture of the little saints and martyrs, Justo and Pastor, by Jose Juarez, from the convent of La Profesa.

6. The wonderfully fine "Martyrdom of St. Apronianus," by Echave, the Elder (1602).

7. "Apparition of Virgin to St. Ildefonso," by L. Juarez, upon wood, from the convent of Santa Domingo.

11. The delightful portrait of "Don Joaquin Maniez de Santa Cruz, at the age of four years," by Nicolas Juarez.

12. "Christ on the Mount of Olives," by L. Juarez.

18. Same subject, by Echave, the Elder, from the convent of La Profesa.

20. "Adoration of the Magi," by J. Juarez.

21. "The Holy Family," by Echave, the Elder, from La Profesa.

29. "Christ and St. Thomas," by Arteaga, an impressive picture in soft colors, fine and characteristic heads. It will be noted that the principal figure in this picture is less well treated than the secondary figures.

Second room.—"Old Mexican School" continued. (Numbers begin at right from the entrance).



"Un Centavito, Senorita.

47. "Apparition of Virgin and Christ to San Francisco," by Echave, the Elder.

52. "Martyrdom of St. Ponciano," by Echave, the Elder.

55. "Christ and the Adulteress," by J. Ibarra. There is a charming bit of expression of the boy leaning forward in this picture.

60. "Espousals of Christ and Virgin," by S. Arteaga, Florentine School.

73. "Virgin of the Apocalypse," by Cabrera, (1760). A striking picture.

81. "Interior of the Convent of the Betlemitas," by Villalpando, interesting, rather because of the subject than because of the quality of the work.

85. "Adoration of the Magi," in which the painter, Nicolas Juarez, has introduced his own portrait, the second figure on the left, in blue drapery.

88. Eight pictures out of the life of Christ, by J. Ibarra.

95. (Above the door), "The Holy Sepulchre," in which the light is so well carried off of the faces of the Virgin and Magdalen.

Third room. "European Masters of various schools, in originals and copies." (Numbers begin at the right from entrance).



*Fray Bartolome de la Casas, Protector of the Indians.—From the Painting by Felix Parra.*

1. Very striking portrait, a woman in the habit of a Dominican Nun. Is believed to be a portrait of Maria de Austria, second wife of Phillip IV. By Carreno.

2. "St. Gregorius, the Great."

9. "St. John, the Baptist, in the desert," attributed to Murillo, and certainly by him. or a very good artist of his school.

14. "St. Sebastian," attributed to Van Dyke.

39. "The Seven Virtues," painted on wood, attributed to Leonardo. Whatever its source, this picture possesses undeniably great qualities. The drawing is wonderfully fine, and the superb coloring is enchanting.

34 and 35. "The Fall of Man," attributed to Michael Angelo.

61. "Christ, Tormented," in the style of Rivera Spagnoletto, believed to be the work of Rubens. Note the mocking face of the young fellow at the right, exactly in that artist's style.

75. "Burial of Christ," unfinished painting by Rubens.

78. "Episode of the Flood," by Coghetti.

90. "Allegory of the Fall of Man," by Podesti.

98. "St. John, the Baptist," by Ingres.

110. Portrait of Rubens, by himself.

111. "St. Isidorus, the Farmer, by Rivera (Spagnoletto).

115. "Christ in Emaus," by Zubaran (1739).

123. "St. John of the Lord," one of the most famous pictures in the gallery, by Murillo, a replica of his picture in the Church of the Caridad, in Saville.

124. "Mary at the Tomb," by Rivera.

Fourth room (reached through door at the right hand, west wall). "Landscapes of Modern European and Mexican Artists." (Numbers begin at left from entrance).

1. "Interior of the convent of San Francisco."

5. "Park of Chapultepec," by Coto.

16. "Courtyard of old convent," by Velasco.

20. "Valley of Mexico," by Landesio.

22. "Highway to Chapultepec," by Dumain.

Also two views of the valley of Mexico by J. M. Velasco. "At Lake Chalco, by L. Portu, and the "Courtyard of the Former Hospital Real," by C. Rivera.

Fifth room. (At the end of the third room.) "Various Masters." The pictures in this room have not yet been classified, or numbered. There are, however, some very interesting pictures, which are hung in rather bad light.

Sixth room. (Reached through columns on eastern side of third room. The ceiling is decorated with frescoes and busts of celebrated men). "Modern Mexican Artists." (The numbers begin at the right).

4. "Holy Family," by R. Flores.

7. "Abraham and Isaac," by S. Pina.

9. "Christ and Magdalena," by Manchola.

12. "Columbus at the Royal Court, after the Discovery of America," by J. Cordero.

16. "Dante and Virgil."

22. "St. Charles Borromeo." This picture won for its painter, Salome Pina, the Roman prize.

Seventh room. (At the western end of the sixth room). Here are found the best utterances of modern Mexican art, some of the work being of a very high order of excellence. The room is ceiled with frescoes, busts of benefactors, and professors of the Academy, painted by its scholars. (Numbers begin at the right).

1. "Roman Charity," by Luis Mouroy, a striking picture.

4. "St. Luis Gonzaga during the pest in Rome," by G. Carrasco

6. "Cortez before Moctezuma," by J. Ortega.
14. "Brother Batolome de las Casas, Protector of the Indians," by F. Parra. In nobility of subject, grandeur and simplicity of treatment, and strong but subdued color, it ranks as one of the great paintings of the world. Work such as this affords ample ground for faith in the future of Mexican art.
15. "Xochitl and her Father, Papatzin, Presenting the Toltec Prince, Tecpancaltzin, with a new drink of Pulque," by J. Obregon.
17. "Galileo," by F. Parra. A picture that would attract attention anywhere.
19. The very fine "St. Job," by Carrasco.
21. "An Episode of the Conquest (Cholula)," by F. Parra.
23. "Margaret Repenting," by Ocadiz, also a fine example of modern Mexican art.

The library, which occupies the large front room, also contains some fine pictures. At the left from the entrance is "The Martyrdom of San Lorenzo," by the Mexican José Juárez. Above the door "Destruction of Jerusalem," by the Italian, Silvagni. In the back-ground, "Immaculate Conception," by the Spaniard, J. Agullera. Among the furniture of the library is an elegant old arm chair, once the property of Cortez. On it is the coat-of-arms of the city of Vera Cruz.

On the first floor is the Sculpture Gallery. It contains, in eight rooms, some few portrait busts, in marble, and a collection of plaster casts from the famous works of sculpture of Greeks and Romans.



*On a Back Street.*

**THE NATIONAL LIBRARY.**—The building in which the library is housed, once the church of San Agustín, is massive, of magnificent proportions, and both inside and out its architectural features are very fine. In common with all Spanish-American churches, its mass is admirable, and in this case, the columns, basso reliefs, friezes, and other embellishments are executed in excellent taste. Particularly to be noted is the fine basso relieve of San Agustín over the main portal. The building has upon its north and west sides an ornamental garden surrounded by a high iron railing, the posts being surmounted by portrait busts of the following named Mexican celebrities: poets, Manuel Carpio, Francisco M. Sánchez de Tagle, José Joaquín Pesado, Fray Manuel Navarrete, and Netzahualcoyotl; dramatist, Manuel Eduardo Gorostiza; historians, Fernando A.

Tezozomoc, Fernando A. Ixtlilxochitl, Francisco Javier Clavijero, Mariano Veytia, Lucas Alamán, and Fernando Ramírez; jurist, Manuel de la Peña y Peña; philologist, Fray Juan Crisóstomo Nájera; humanist, Carlos Sigüenza y Gongora; naturalist, José A. Alzate; chemist, Leopoldo Río de la Loza; Joaquín Cardoso, José María Lafragua. Facing the garden, from a niche in the western wall of the Library, is a large statue of Minerva.

In the North front a notable portal, guarded by a wrought-iron gate, gives entrance to the marble-paved vestibule. From the pavement rises a line of Ionic columns, sup-

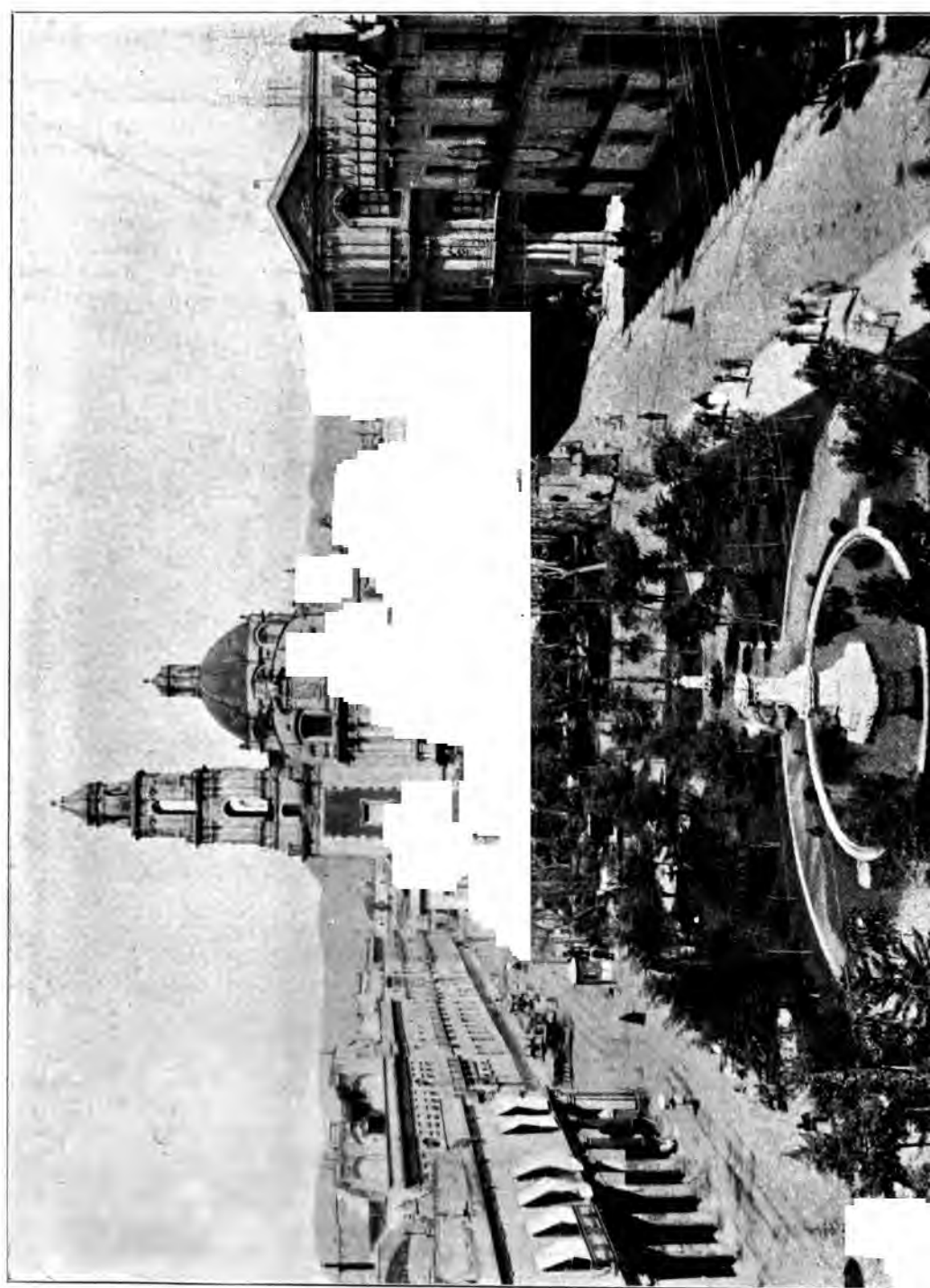
porting the groined arches of the old choir; and from this stately vestibule the great nave of the building is entered—a magnificent hall, along the sides of which rise slender pilasters, supporting the rich cornice whence spring the arches of the vaulted roof. Between the pilasters formerly were the openings into the several chapels; these openings now are walled up, and the chapels form a series of alcoves parallel with the nave and connected with each other by door-ways cut through their dividing walls. Ample light is obtained from windows above the cornice, and from a noble window in the apse—in front of which is displayed a colossal cast in plaster, admirably modelled, of the arms of the Republic. Balancing this work, a fine statue of Time, also colossal, stands in an open arch above the choir. Ranged on pedestals along the walls of the great nave are colossal statues of the following named fathers of learning: Valmiki, Con-

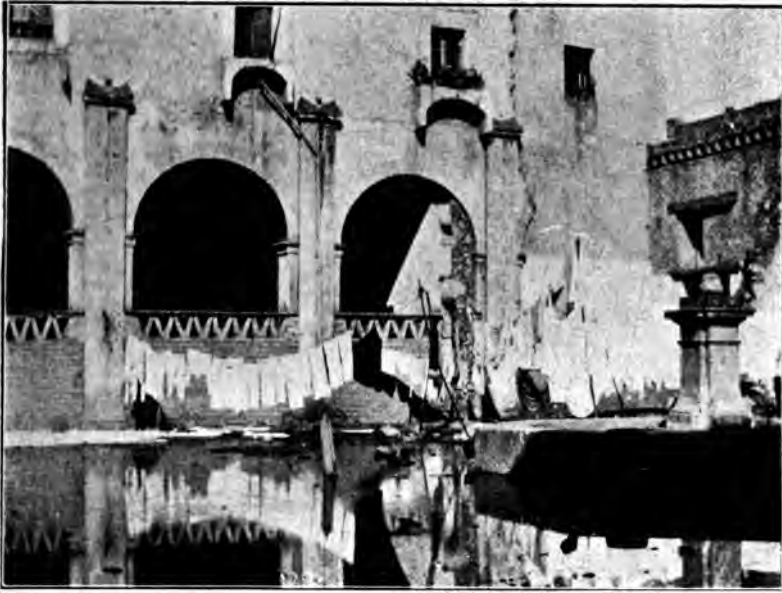


*Section of the Old Aqueduct.*

fucius, Isaiah, Homer, Plato, Aristophanes, Cicero, Virgil, St. Paul, Origen, Dante, Alarcon, Copernicus, Descartes, Cuvier and Humboldt. On each side of the entrance are medallion portraits, the one of Juárez, by whom was issued the decree ordering the establishment of the Library; the other of Antonio Martínez de Castro, the Minister of Justice by whom the decree received its official authorization. Annexed to the principal building is the old chapel of the *Tercer Orden*, used at present as a storehouse for unclassified books. This quaint edifice, in shape a Greek cross, contrasts very effectively with the majestic mass and elegant details of the Library building proper.

The Library, containing upward of 225,000 volumes, is composed mainly of books which were removed from the libraries of the several monasteries in accordance with the operation of the Laws of the Reform. It has also, notwithstanding its recent foundation, a considerable collection of standard and current works in Spanish, French, English and German—a collection that is increased annually by judicious purchases. Naturally,





*The Patio of the Old Convent of San Fernando.*

its source being remembered, its strongest departments are theology and Church history, in both of which it is very rich; and it is scarcely less rich in the department of Spanish-American history— which, indeed, during its first and second centuries, is little more than Church history under another name. The labor of organizing and digesting the chaotic mass of books here brought together has been very great; nor is it yet ended.

The library is on the street of San Agustín, three squares south of San Francisco. It is open daily from 10:00 a. m. to 5:00 p. m.

**THE SCHOOL OF MINES.** The School of Mines, known as *La Minería*, is considered by all Mexicans, and with justice, one of the most imposing buildings, both in size and architectural treatment, in the Capital. It is located on Calle San Andrés, one block from San Francisco street, and just behind the Jockey Club. The building was completed April 3, 1813, at a cost of \$1,597,435, after plans by Don Manuel Tolsa. Scarcely was it finished, however, when the walls began to settle, and this continued until they were dangerously out of line and in many places cracked. So considerable was the injury to the structure,



*Delivering a Coffin.*

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JOAN I MANUEL BLAS



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The building is a very imposing structure. It has fine courts, galleries and stairways, and one hall of magnificent proportions. The decoration throughout, save in the chapel, is simple and in excellent taste. The chapel is decorated richly, containing a



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very elegant altar of bronze, and upon its walls and flat roof frescoes by the Mexican artist Jimeno. The school possesses a serviceable library, an astronomical and meteorological observatory, fine cabinets of geology and mineralogy, and a museum of mechanical apparatus of considerable value. It was in this building, during his visit to Mexico in 1880, that General Grant was lodged.



*Garden and Entrance to the Church of San Juan de Dios.*

**CHURCH AND PANTHEON OF SAN FERNANDO.** — One

of the most interesting of Mexico's historic churches is that of San Fernando, two blocks west of the Alameda, and at one end of the little Plazuela of San Fernando. It was here that the *Independientes* held a mass to celebrate their triumphal entrance into the Capital. The church was built by the Spanish Brotherhood of San Fernando, and was one of the early missions. It was built from 1735-55, but was badly shattered by the earthquake of June 19, 1858, and was thereafter renovated. The interior, forming a Latin cross, is vaulted with flat stones, and possesses some large paintings. The noteworthy ones are in the sacristy (background) "Birth of Christ" and (right) "Duns Scotus, before the doctors of the church."



*The Church of San Fernando.*

To the left of the church is the famous San Fernando pantheon. It is one of the oldest cemeteries, and a fine example of the plan of wall burial now little used. It is the Westminster of Mexico, destined for Mexican celebrities, and containing now about 1,200 dead. In the main court rest President I. Comonfort, the imperial General T. Mejia, General I. Zaragoza, the historical defender of Puebla; President M. Carrera, and in a fine mausoleum, President Benito Juarez. The roof of the mausoleum is supported by



*The Monument to Zaragoza.*

sixteen Doric columns; in the center stands the sarcophagus, with the marble group, "The Mourning Country at the Corpse of its Liberator." It is the work of the Islas Bros., and is the finest piece of sculpture by Mexican artists. It was unveiled July 18, 1880. There are many other distinguished personages buried in San Fernando. The central niche of the eastern wall contains the remains of the two statesmen, M. Ocampo and M. Lerdo. A little towards the left, in No. 401 are those of President J. Herrera, and in No. 461 those of the tragedian, A. Castro. In the corner niche of the northern wall, rests the political writer, L. Valle. In the eastern niche of the smaller court stands the monument of President V. Guerrero; in the center that of the imperial General M.

Miramón. In the north wall, rest the author of the National hymn, F. Bocanegra (No. 62), and the actor, M. Morales (No. 59). A memorial festival is held in honor of President Juárez at his tomb each eighteenth of July.



*The Noche Triste Tree.*

especially for those that reside in Mexico. Though on Mexican soil, it is American in the fullest sense of the word, for the full and perfect title is vested in the United States of America. It is the only piece of ground that the United States Government owns, located in a foreign country. The cemetery was established in 1851, under an act of Congress. Seven hundred and fifty soldiers, killed in the war of '47 are buried together in a single grave. In memory of them a simple granite shaft, six feet in height, has been raised. On one side is the inscription:

TO THE MEMORY  
of the  
AMERICAN SOLDIERS  
Who perished in this valley in 1847,  
Whose bones  
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On the other side is a marble tablet, inserted in the granite, on which is written, without comment, "CONTRERAS, CHURUBUSCO, MOLINO DEL REY, CHAPULTEPEC, MEXICO."

In the American cemetery are buried many well-known Americans who have died

**THE NOCHE TRISTE TREE.**—At Popotla, a little village between Mexico and Tacuba, and reached by the Tacuba or Atzacapotzalco street cars starting from the Plaza Mayor, is the famous *Arbol de la Noche Triste*, the "Tree of the Dismal Night," beneath which Cortez sat and wept on the night of the terrible retreat from Mexico, July 1, 1520. It will be remembered that Cortez and his troops were driven out of the city over the Tacuba causeway after a terrible defeat and Cortez remained under this tree all night. The tree, an *ahuchuate*, identical in kind with those in the Park of Chapultepec, flourished in perfect health until a few years ago, when a fire was kindled beneath it by fanatical Indians, that seriously burnt its trunk. Since then several of the upper branches have died. It is now protected by a high iron railing.

**THE AMERICAN CEMETERY.**—On the western edge of the city, on the *Calzada de San Cosme*, is a little patch of ground possessing peculiar interest for Americans, and

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*Entrance of the Cuadrilla.*



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*A Cane Seller.*

It is a brilliant spectacle, and one that appeals to the sense of beauty. First comes the *alguazil*, on his fine horse, then the *matadores*, or *espadas*, the stars of the company, resplendent in their costumes of silk and satin, gold and velvet; next the *banderilleros*, then the *capadores*, then the *picadores*, on their miserable ponies, innocent of the misery before them; and last, the gayly caparisoned mules, whose duty it is to drag the dead horses and bulls from the arena. The mules are in charge of a party of attendants, dressed in yellow suits, with red trimmings, who are called *monos sabios*, "wise monkeys." The costumes worn by the *torreros* are of the finest material, and some of them cost as high as \$1,000. They are of Andalusian origin, consisting of bright satin jackets, short full knee breeches, both richly adorned with gold braid, fringes, tassels, and arabesques, a colored silk scarf, and silk stockings. On the head is worn a *montera*, a three-cornered black velvet cocked hat; while thrown over the shoulders is a costly mantle of silk or satin.

The *cuadrilla* marches across the ring, until they are before the director's box, where they bow, and then disperse. Their beautiful capes are thrown to friends among the spectators, and they are replaced by cheaper and stronger ones. The *picadores* grasp their long lances, and brace their horses against the barrier that surrounds the ring.

Tension of every nerve and anxious expectation is

felt by every one. Then the ringing notes of the bugle break the spell. The gates of the pen are thrown open and the great bull springs into the ring. As he passes under the portals of the entrance a steel barb, covered with ribbon, indicating the *hacienda* on which he was raised, is plunged into his shoulder.

As the bull dashes into the ring the noise that greets him is terrific. He pauses and glances around in wonder and defiance. There is really no finer sight in the world than the magnificent animal lashing his tail and shaking his shaggy head with mingled rage and surprise. He looks as if he defies the world. Suddenly one of the *capadores* throws his cape in front of him, and the fight is on.

A bull fight is divided into three distinct parts. The first part is the work undertaken by the *picadores*, or men on horseback. The *picadores* ride in front of the bull on their horses, and incite the bull to charge. They are armed with long spears and are

expected to place the point of the spear in the bull's shoulder and keep his horns from reaching the horse. There are, however, really no good *picadores* in the profession at the present time, and in nearly every instance they are not strong enough to hold off the bull, but allow him to gore their horses. The horses used are miserable creatures, generally recruited from yellow hacks. They are blindfolded, and it can truthfully be said are ridden against the bull's horns simply to be gored and killed. This part of the fight is the one most abhorred by Americans, as it is entirely against their instincts to see a poor defenseless animal killed or maimed in such a brutal fashion. Very often the horses are entirely disemboweled. Despite the fact that the killing of horses is a most cruel procedure, it is nevertheless necessary to some extent. Unless the bulls are tired out by the *picadores*, it is very difficult and dangerous for the other fighters to perform their feats.

The second part of the fight is a most graceful and daring spectacle. Here the *banderilleros* occupy the center of the stage. *Banderillos* are pieces of wood the size of a broom stick and less than a yard long, in the end of which are affixed steel barbs, two inches in length. The sticks are covered with bright colored tissue paper. The *banderilleros* take the *banderillos*, one in each hand, and stand in front of the bull and when the animal charges place the *banderillos* just at the top of the shoulder blades. They must put the two *banderillos* exactly together, and save themselves from the bull's horns by jumping to one side. There are half a dozen ways in which the *banderillos* can be placed, but in every instance, they must be located in the same spot on the bull's anatomy, and if one stick is put out of place, the performer is greeted with hisses and jeers.

The third and final part, of the bull fight is the killing of the animal by the *matador*, or star fighter. His entrance into the ring is amid the most tremendous plaudits. He is armed with a crimson flag, called the *muleta*, and a two-edged sword, three feet long, and as keen as a razor. While the *capadores* are playing with the bull on the other side of the ring, the *matador* advances to some part of the ring, and makes a little speech, dedicating the bull to some person present, and telling the people that he will kill it in the most approved style, then tossing his cap behind him, he walks across the ring and commences his work. It can readily be seen that he is the master of the art. He is more graceful than a dancing master, and as



*Selling Baskets.*

nimble as a cat. First he makes some brilliant *passes* with the *muleta*, and as the bull charges on the red flag, the *matador* steps to one side, lifting the *muleta* entirely over the bull's body. Finally, when the bull is entirely worn out, he awaits his opportunity,



*The Matador at Work.*

tation of the company giving the performance. They will range from 50 cents to \$1.00 in the sun, and from \$1.50 to \$3.00 in the shade. There are reserved seats, but the general admission seats are just as good, and only on the very rarest occasions will they be crowded. A box with six seats can be secured from \$15 to \$25. Tickets may be purchased at the gate, but it is always best to buy them in advance at one of the cigar stores about the city. A particular point that should be made is that the bull-ring should be reached in good time. The fight begins promptly at the hour advertised, and the entrance of the *cuadrilla*, or company, is one of the most interesting things on the programme.

As one draws near the Plaza, on the occasion of a big fight, the noise is almost deafening. All manner and varieties of carriages drive up and discharge their occupants; street cars are packed to the roof; thousands come on foot. Hundreds of boys hang about the entrance just as they do in the United States a half hour before a game of baseball. Indeed the bull fight is the ball game of Mexico, and combines the quickness of eye, the steadiness of hand, and the courage of both baseball and lacrosse; while it is to be doubted if more human suffering is inflicted in it than in the Yankee or Canadian national game. As to brute suffering, that is a different thing.



Bull Fighters on the Street.

An hour before the fight commences the great building commences to fill up.

First two companies of soldiers, with drawn bayonets, and a business-like look on their faces, are stationed at the partition between the sunny and shady sides. They are present to prevent any disorders, or disapproval of the fight, generally manifested by throwing seats, planks and bottles into the ring. In past years there have been very serious disturbances at bull fights, and on two occasions the plaza was almost totally destroyed, but now the presence of soldiers has a very wholesome effect. Stationed around the ring at intervals of 15 feet are *gendarmes*, or policemen, who also assist in keeping order. A large band is present, generally one of the Government bands in civilian attire.

As the ring gradually fills up, the crowd gets impatient and yells out of pure exuberance of feeling. A few moments before the advertised time of the fight, the president or director of the *funcion*, accompanied by a staff of well-known lovers of the sport, arrives and takes the front seat in a box. His appearance is greeted with cheers. The president is generally one of the city's aldermen who presides at each performance to see that the municipal regulations covering bull fighting are carried out, and to adjust and differences which might arise between the public and the *empresario*. He is in supreme charge of the *corrida*, gives permission for the bulls to be killed, the horses to be removed, and for the *banderilleros* to retire. If the bull is not satisfactory, he gives the signal for it to be sent out, and a substitute admitted. Below his box, and connected with it, by a speaking tube, is a stand where the bugler, who announces the changes, is stationed.

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towards the gate through which the *cuadrilla* or company enters. The gates fly open, and a gaudily dressed horseman, who looks as though he might have just stepped out of some old Spanish picture, rides in. He is superbly mounted, and makes his beautiful steed caper and dance around the ring in most graceful fashion. He is the *alguazil*, and is only seen in the best bull fights. He rides directly in front of the director's box, takes off his plumed hat with a graceful sweep, and asks permission to commence the fight. It is granted, and the key of the *corral*, where the bulls are kept, is tossed to him. The horse is backed out of the arena and the doors are closed. Then the band breaks into the magnificent and inspiring Bull Fighters' March, from Carmen. The doors are again thrown open, and the gayly arrayed *cuadrilla* enters.



A Cane Seller.

It is a brilliant spectacle, and one that appeals to the sense of beauty. First comes the *alguazil*, on his fine horse, then the *matadores*, or *espadas*, the stars of the company, resplendent in their costumes of silk and satin, gold and velvet; next the *banderilleros*, then the *capadores*, then the *picadores*, on their miserable ponies, innocent of the misery before them; and last, the gayly caparisoned mules, whose duty it is to drag the dead horses and bulls from the arena. The mules are in charge of a party of attendants, dressed in yellow suits, with red trimmings, who are called *monos sabios*, "wise monkeys." The costumes worn by the *torreros* are of the finest material, and some of them cost as high as \$1,000. They are of Andalusian origin, consisting of bright satin jackets, short full knee breeches, both richly adorned with gold braid, fringes, tassels, and arabesques, a colored silk scarf, and silk stockings. On the head is worn a *montera*, a three-cornered black velvet cocked hat; while thrown over the shoulders is a costly mantle of silk or satin.

The *cuadrilla* marches across the ring, until they are before the director's box, where they bow, and then disperse. Their beautiful capes are thrown to friends among the spectators, and they are replaced by cheaper and stronger ones. The *picadores* grasp their long lances, and brace their horses against the barrier that surrounds the ring.

Tension of every nerve and anxious expectation is felt by every one. Then the ringing notes of the bugle break the spell. The gates of the pen are thrown open and the great bull springs into the ring. As he passes under the portals of the entrance a steel barb, covered with ribbon, indicating the *hacienda* on which he was raised, is plunged into his shoulder.

As the bull dashes into the ring the noise that greets him is terrific. He pauses and glances around in wonder and defiance. There is really no finer sight in the world than the magnificent animal lashing his tail and shaking his shaggy head with mingled rage and surprise. He looks as if he defies the world. Suddenly one of the *capadores* throws his cape in front of him, and the fight is on.

A bull fight is divided into three distinct parts. The first part is the work undertaken by the *picadores*, or men on horseback. The *picadores* ride in front of the bull on their horses, and incite the bull to charge. They are armed with long spears and are

expected to place the point of the spear in the bull's shoulder and keep his horns from reaching the horse. There are, however, really no good *picadores* in the profession at the present time, and in nearly every instance they are not strong enough to hold off the bull, but allow him to gore their horses. The horses used are miserable creatures, generally recruited from yellow hacks. They are blindfolded, and it can truthfully be said are ridden against the bull's horns simply to be gored and killed. This part of the fight is the one most abhorred by Americans, as it is entirely against their instincts to see a poor defenseless animal killed or maimed in such a brutal fashion. Very often the horses are entirely disemboweled. Despite the fact that the killing of horses is a most cruel procedure, it is nevertheless necessary to some extent. Unless the bulls are tired out by the *picadores*, it is very difficult and dangerous for the other fighters to perform their feats.

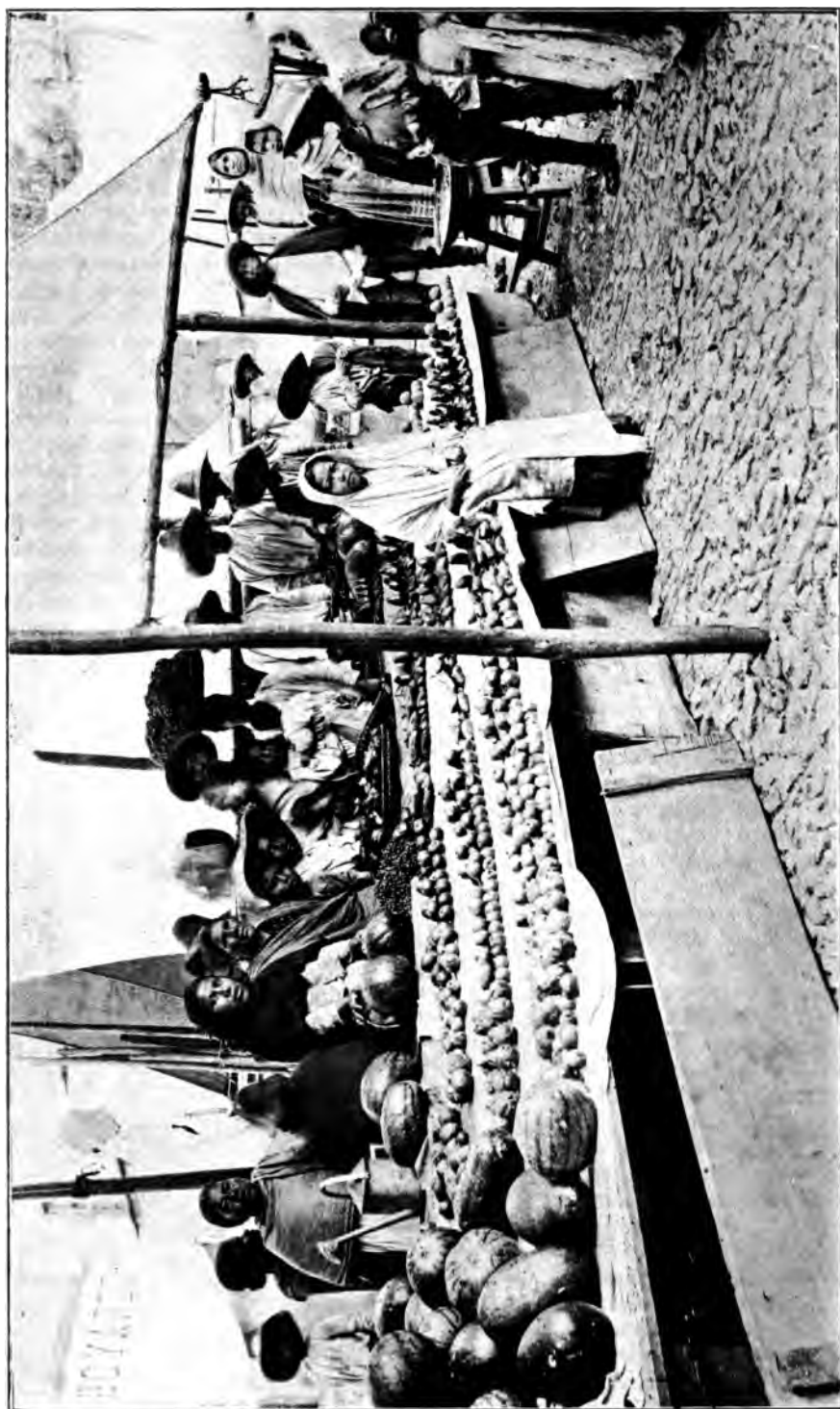
The second part of the fight is a most graceful and daring spectacle. Here the *banderilleros* occupy the center of the stage. *Banderillos* are pieces of wood the size of a broom stick and less than a yard long, in the end of which are affixed steel barbs, two inches in length. The sticks are covered with bright colored tissue paper. The *banderilleros* take the *banderillos*, one in each hand, and stand in front of the bull and when the animal charges place the *banderillos* just at the top of the shoulder blades. They must put the two *banderillos* exactly together, and save themselves from the bull's horns by jumping to one side. There are half a dozen ways in which the *banderillos* can be placed, but in every instance, they must be located in the same spot on the bull's anatomy, and if one stick is put out of place, the performer is greeted with hisses and jeers.

The third and final part, of the bull fight is the killing of the animal by the *matador*, or star fighter. His entrance into the ring is amid the most tremendous plaudits. He is armed with a crimson flag, called the *muleta*, and a two-edged sword, three feet long, and as keen as a razor. While the *capadores* are playing with the bull on the other side of the ring, the *matador* advances to some part of the ring, and makes a little speech, dedicating the bull to some person present, and telling the people that he will kill it in the most approved style, then tossing his cap behind him, he walks across the ring and commences his work. It can readily be seen that he is the master of the art. He is more graceful than a dancing master, and as



Selling Baskets.

nimble as a cat. First he makes some brilliant *passes* with the *muleta*, and as the bull charges on the red flag, the *matador* steps to one side, lifting the *muleta* entirely over the bull's body. Finally, when the bull is entirely worn out, he awaits his opportunity,



*A Mexican Fruit Market.*

and as the bull charges for the last time, the *matador* drives the sword to the hilt between the bull's shoulder blades, piercing the heart or lungs. When well done the bull drops instantly and soon expires. Very often, however, it is necessary for the *matador* to make three or four attempts before he is successful. If the stroke has been a good one, the enthusiasm of the audience is great, and the *matador* is for a moment a great hero. Cigars, money and hats are thrown into the ring, and he is compelled to walk around the arena in response to the cheers of the spectators. The bull is drawn out by the mules, and the first act of the tragedy is over. There are generally six bulls killed at each performance, and the fight lasts about two hours and a half.

**THE SPANISH BALL GAME.**—An interesting spectacle, unlike anything seen in the United States, is *pelota*, or Spanish hand ball. The game is played in a specially built court, called a *fronton*. There are two *frontons* in the city: one, the *Fiesta Alegre*, on the *Paseo de Bucareli*, between the city and the Romita bull ring, and the other, the *Fronton Nacional*, on Calle Iturbide. Both of these *frontons* are solidly constructed buildings of stone. The *fronton* is arranged with tiers of seats on one side for the spectators. In front of the seats and running the entire length of the building is the court on which the game is played. The court is enclosed on three sides, by a high stone wall, painted black. The first event on the programme is called a *partido*. The game is played by four men, two on each side, and distinguished from one another by the color of their costumes. The ones in blue are known as *azules*, while the others dressed in white are known as *blancos*. A *partido* is generally decided by 35 points, although some short *partidos* have only 25 or 30 points. The points are entirely negative, that is one side gains a point through an error on the part of the other. Each player has tied to his right wrist a curved basket, called a *sesto*. The game starts by one of the players, a blue for instance, taking the ball in his basket and throwing it against the front wall. The ball hits the wall with force and bounces back into the court. A white player has then to catch the ball in his *sesto* either on the fly or on the first bounce and returns it to the front wall. A blue then takes it and so on alternately until one player makes an error. If a blue player fails to catch the ball or throws it out of bounds a point is then counted for the whites and so on until the winning number is made.

The second part of the game is the *quiniela*, in which there are no sides. Six players take part in the contest, two at a time, the player losing a point retiring and coming in again in rotation. The player that makes six points first wins the contest. There are generally two *partidos* and two *quinielas* every afternoon. The game is from the Basque provinces in the Pyrenees, and all the players come from that country. One of the most interesting parts of the game is the betting feature. There are a number of book makers who make bets on the games. There is a large amount of hedging done, and the losing of two or three points by one side will change the odds at least twenty-five per cent. The admission to the *fronton* is \$1.00.

**THEATERS.**—Mexico cannot boast of its theaters. There is really very little to interest the average American tourist, though of course, a visit to one of the theaters should be included in every tour. There are two theaters in the city at which there are performances all the year round, the Principal, on Coliseo Nuevo, opposite the San Carlos Hotel, and next to the Coliseo Hotel, and the Teatro Arbeu, on Calle San Felipe Meri. At both of these theaters there are given *zarzuelas*, or one act comic operas. The performers are, for the most part, Spaniards. Admission is 25 cents for the first



From the Country.



*Main Entrance Cosmopolitan Club, Zuleta 12.—"The Monte Carlo of Mexico."*

*zarzuela*, or act. If you want to stay for the second act, you remain in your seat and a collector comes around and collects 25 cents for the next act. One *zarzuela* will usually satisfy the curiosity of any tourist who does not understand Spanish. The Nacional theater is the principal and most fashionable theater in the city. It has a seating capacity of 3,000, a large foyer and a handsome portal. It is at one end of Avenida Cinco de Mayo, just off from San Francisco street. At least one good Italian and one good French opera company fill engagements there for several months each year. There are also a number of other good companies that can be seen at the Nacional at times during each season.

**ORRINS' THEATER-CIRCUS.**—A place of amusement that appeals to every foreigner visiting Mexico is the Theater and Circus of Orrin Bros., on the Plaza Villamil, three blocks north from the corner of First San Francisco and Santa Isabel streets. The Orrins came to Mexico many years ago and established their circus on a small scale. Gradually it has grown and improved until they now occupy their present handsome building of iron and stone, which has a seating capacity of 3,500. The arrangement of the building is very unique. There are both a stage and a ring, the seats ranging around the ring in tiers. One act is given on the stage and the next in the ring. It is really more of a variety performance, on the order of Koster and Bials, of New York, than a circus, and all the artists come to Mexico directly from the continent and the United States. At times the ring is turned into a miniature lake, with a water fall of real water falling from the stage into it. The circus is open every night from January to May, and there are matinees on Thursdays and Sundays. Admission ranges from 25c to \$1.50, according to the seats.

**CASINOS.**—There are a number of casinos in the City of Mexico, which greatly interest the average tourist. Here will be found the same diversions as have made Monte Carlo, in the province of Monaco such a great attraction for the tourist. Gambling is licensed in Mexico, and the houses are frequented by many of the best classes. The principal resorts in the city are the Cosmopolitan Club, at Zuleta No. 12, the Casino El Peru, at Gante No. 7, and the Tivoli de Cartagena, at Tacubaya. The three principal games played in Mexico are *roulette*, *monte*, and *baccarat*. *Roulette* is played principally by visitors because it is easier to understand and when one's luck is good the money comes in very fast. *Roulette* is played on a specially made table. There is a basin in the center of the table which revolves by the hand of the dealer. Around the circumference are 38 small compartments, 36 of which are numbered from 1 to 36. The other two are numbered 0 and 00. A small ivory ball is revolved around the basin, and when it falls into one of the pockets the number is called out by the dealer. The ends of the table are covered with green billiard cloth, on which are marked numbers corresponding with those on the wheel. The player places his money on one of the numbers, and if the ball should drop into the same number on the wheel the bank would pay him 35 for 1. The bank's percentage is the chance of the ball dropping into *casa chica*, or *casa grande*, as the two pockets numbered 0 and 00 are called. The game is perfectly fair and there is absolutely no underhand work attempted in any of the Mexico City houses. One of the things that interest the tourist is the pile of silver dollars on each table. There are really only about 5,000 silver dollars visible on the tables, but it looks ten times this amount to the average visitor.



*The Altar at Guadalupe,*

## THE VALLEY OF MEXICO.

**T**HERE can surely be no richer and more varied spectacle than that which offers the Valley of Mexico," says Humboldt in his Political Essays of New Spain, and his opinion is identical with all the celebrated world wanderers who have visited this section of the globe. As Riedel says in his eminently reliable guide on Mexico:

"The valley represents a panorama as extraordinarily rich in colors and forms as in striking contrasts; from evergreen fields to eternal snow, from luxurious fruit and flower-gardens to bare brown lava-beds or white alkali-deserts! It is unhappily impossible to see from the plain or its smaller elevations over the whole valley, as the perspective is obstructed by many promontories and scattered hills and it is necessary to take a view from various points, to perceive all the beauties of the landscape. The view changes as often as you alter the point of observation. You must at least see it once from the stately Cathedral, once from the romantic Castle of Chapultepec and once from the sacred hill of Tepeyac; thereafter you will still enjoy a glance once more from the high Cemetery of Dolores or from the idyllic "*Hacienda de la Castaneda*," from the historical "*Star-Hill*" (*Cerro de la Estrella*), the island-crater of Xico or the bare rock of Peñon de los Baños, from the curious "*Baths of Netzahualcoyotl*" (Texcuyxingo) or the mysterious "*Pyramid of the Sun*," (Teotihuacan).

In the valley of Mexico there are many excursions that can be made by the tourist, which will prove extremely interesting. For instance, Guadalupe Hidalgo, the home of the Shrine of the Virgin of Guadalupe, the mountain towns of Amecameca and Tlalmanalco, the garden cities, Tlalnepantla, Atzacapotzalco, Tacuba, Tacubaya, Tlalpam, Xochimilco, San Angel and many others. There is La Viga Canal, with its "floating" gardens, El Desierto, and dozens of other picturesque spots. Street cars and railroads cross the valley in all directions and all the points of interest mentioned here are easy of access.

The valley of Mexico is entirely surrounded by mountains. Its greatest length is 71 miles, and its greatest breadth 45 miles. In its central portion there are 810 square miles. Over one sixth of this mileage is covered by lakes. There are six lakes, which succeed one another from north to south. The largest and lowest, Lake Texcoco, is situated nearly in the center of the valley.

Among the first objects that attract the eye are the giant snow capped mountains, Popocatepetl and Ixtaccihuatl. The former, known as the Smoking Mountain, is about



*Sliding Down Popocatepetl.*

fifty miles from the city, and according to Humboldt, is 17,712 feet in height, or about 10,320 feet over the valley of Mexico. Popocatepetl has not had any serious eruptions in this century. It is not entirely dead, however, and sulphur fumes still arise from the crater. It has been frequently ascended, and every year many parties are organized to make the trip. The Interoceanic Railroad is taken to Amecameca, from whence the start is made. To the snow line, about 14,104 feet high, the journey is made on horse back, and then there is a climb or crawl to the crater's head.

Adjoining Popocatepetl is the famous Ixtaccihuatl (White Woman). Its height is 17,078 feet, and on its sides are several real glaciers. Its ascent is very difficult and its highest point has never been made.

#### COLEGIATE CHURCH OF GUADALUPE.

—At a distance of two miles and a half from the city, and easily reached by cars, starting in front of the Cathedral, is the Church of *Neustra Senora de Guadalupe*, one of the most famous shrines in the world. It is the Lourdes of Mexico, and from the time of the opening of the little chapel, which first housed the painting, it has become a pilgrimage to the Mexicans, and many of the miracles of healing are related to have occurred through the intercession of Our Lady of Guadalupe. The present church is a comparatively modern structure, and is the fourth one that has been built on the spot where the Virgin first made her appearance. It fronts on the main Plaza of the City of Guadalupe, and is a massive stone structure, with a tall tower, on each corner, filled with bells. The center facade, through which is the main entrance, is of stone and marble, handsomely sculptured. Immediately above the main entrance is a sculptural representation of the scene in the Bishop's house when Juan Diego let the roses fall from his tilma, disclosing the image of the Virgin.

THE LEGEND OF GUADALUPE.—On the

*Stairs Leading to the Chapel.*



*The Chapel on the Hill at Guadalupe.*

morning of Saturday, the ninth of December, 1531, an Indian neophyte, Juan Diego, was on his way to hear the gospel expounded by the Franciscans. His home was at Tolpetlac and he had to pass the hill of Tepeyac. On reaching the eastern side of the hill, he heard strains of music like the notes of a chorus of birds. He stood still to listen and beheld on the hillside a beautiful lady surrounded by clouds tinged with the colors of the rainbow.

The lady called Juan and as her presence was commanding and gracious he at once obeyed. She addressed him as follows: "Know, my son, that I am the Virgin Mary, Mother of the true God. My will is that a temple should be built on this spot, where you and all your race will always be able to find me and seek my aid in your troubles. Go to the Bishop and in my name tell what you have seen and heard. Tell him, too, that it is my wish that a church be built for me here and for doing this you will be repaid with many graces." Juan sought the Bishop, and after some trouble in gaining admission told him his story. Very little attention was paid to it. He returned to his village that afternoon, and again saw the vision in the same spot where she had been in the morning. He related to her the slight attention which the Bishop had given to his errand and asked the lady to be pleased to choose another messenger. But she replied that he must not be dejected; to return to the Episcopal residence and deliver her message again on the following day.

It was Sunday and Juan rose early, and after he had heard mass in the parish church, repaired to the house of the Bishop, and again related his story with great earnestness. This time the prelate paid more attention to the Indian's narrative, and told him if the lady appeared again he was to ask for a sign. With this Juan was dismissed and the Bishop sent two servants after him to watch what he did and whither he went. This the servants did and followed him to the bottom of the hill, when suddenly he became invisible to them. They searched everywhere for him but finding no

trace of him, returned to the Bishop and said that they believed that he, Juan, was an imposter and a devil.

But while Juan was invisible to the servants he was engaged once more in conversation with the lady. He told her that the Bishop had directed him to ask for a sign,



*The Stone Sails.*

and she told him to return the next morning and she would give him a sign that would win full credit for his mission. When he reached home he found his uncle seriously ill and he had to remain near his bedside and could not return for the promised token. His uncle got steadily worse and on the twelfth of December, 1531, he started out to get a priest to hear the confession. The road to the dwelling of the priest up the hill of Tepeyac and fearful of meeting the vision again, he determined to pass by another route. But this did not avail him, for near the spot where a spring now bubbles he saw the vision for the fourth time. The lady did not seem at all offended with Juan for not having come as she had directed. She told him not to be anxious about his uncle as at that moment he was sound and well. She then went on to speak about the sign or token that the Bishop wished and told Juan to climb to the top of the hill where a small chapel now stands, and he would there find roses growing. She directed him to gather them all, to fill his *tilma*, or coarse garment, that hung from his neck, and to carry the flowers to the Bishop. Juan knew well that it was not the time for flowers and that the barren and rocky spot never produced them; but he immediately did as the lady ordered and found the spot blooming with the most beautiful roses.

He gathered them one by one, filled his *tilma* and repaired to the Bishop. The prelate received him and the Indian relating what had happened, opened out his *tilma*. The flowers fell to the ground and it was then seen that a picture of the vision had appeared miraculously on the coarse fabric of the *tilma*. The Bishop fell upon his knees and spent some time in prayer. He then untied the *tilma* from the neck of the Indian and temporarily placed it over the altar of his private chapel.

Bishop Zumarraga at once set to work to build a chapel at the foot of the hill where the present church of Guadalupe stands. Fourteen years later it was opened with great ceremony and the picture transported to its new resting place, and placed over the altar. For ninety years the piety of the Mexicans was displayed toward the picture in the small chapel. But the offerings of the faithful soon provided a sumptuous shrine for its reception. Alterations have been made and the building is now one of the most beautiful churches in the world.

The legend is generally believed by Catholics all over the Republic of Mexico and among the lower classes their belief reaches complete adoration. It is considered a thorough Mexican divinity.

In 1663 the popes first recognized the miracle and granted that the 12th of December should forever be the festival of the Mexican Virgin. After the pestilence (*matlazahuatl*) of 1736 the Mexican clergy and people, elected Her solemnly as patroness and finally by the bull of May 25, 1754, the miracle was sanctioned and confirmed by the pope. On



*The Chapel of the Well.*

September 16, 1810, the political priest Hidalgo took from the church of Atotonilco a picture of this Virgin for his banner and made Her the protectress of the revolution and the independence. Our Lady of Guadalupe became thus the symbol of the Mexican Church and Nation. Emperor Iturbide created 1822 an order of the Virgin of Guadalupe as highest decoration. The first president changed his name: "Felix Fernandez" to Guadalupe Victoria. On November 27, 1824 the Congress decreed the twelfth of December to be a National holiday. The presidents Guerrero, Alvarez, Comonfort and also Emperor Maximilian made solemn and official pilgrimages to this sanctuary.

**THE INTERIOR OF THE CHURCH.**—The interior of the present church is perfect. The arched roof is surmounted by a dome and lantern one hundred and twenty-five feet from the floor. The supports are massive Corinthian columns. The nave is

200 feet long by 122 wide, with three aisles. The central nave is bordered by two rows of four high pilasters, joined by lofty arches which carry the Roman vault. The magnificent high altar and tabernacle are made from the designs of the architect Tolosa about the year 1802. In 1887 the renovation of the church was commenced and it was completed in 1895. On entering the great doorway, there is a bewildering sense of the gorgeous magnificence of the scenic interior, and one stands almost in awe, so great is the beauty of the ensemble. Every one has a fixed idea of seeing the famous picture of the Virgin, but in the moment it is forgotten in the glorious harmony of colors.

The magnificent altar, holding the sacred *tilma*, is the first object that attracts the attention. It is the mass of white marble, exquisitely carved and wrought with



*A Mexican Ox Cart.*

gilded bronze executed in Italy from designs by the Mexican artists, Agea and Salome Pina. On the left, or gospel side, of the altar is the figure of Juan Zumárraga; on the epistle, or right side, that of Juan Diego, both done in white marble. Immediately in front is the marble statue of Archbishop Labastida y Dayalos, by Nicoli. At the top of the frame, holding the image on the *tilma* are the reliefs of three angels representing the Arch-Dioceses of Mexico, Michoacan and Guadalajara, which were chiefly instrumental in securing the papal authority for the Coronation. The picture of the Virgin, so miraculously placed on the rough garment of the Indian, stands in a great frame over the altar. No one can look at it without feeling that there is something wonderful about its construction. The material on which the picture is placed is a rough, coarse material, with meshes very far apart. The same material is now used in Mexico, and some of the Indians at the church will be wearing the same sort of garment as was worn by Juan Diego. The image appears on this material without any

preparation or background whatever. In fact it shows on both sides exactly the same. A number of artists and scientific men of great repute have examined it and they all have deposed, under oath, that they cannot account for its production. They say that it represents no known style of art and that there is no other picture in the world that has the same characteristics. Four different kinds of painting are discernible in different portions of the same canvas, and in addition to this gilding which appears in the stars embroidered in the garment, and the texture of the robe itself, as well as the rays of light which artistically fall on the picture appear to be woven rather than to be painted.

More wonderful than its beauty and the exquisite detail work, is the manner in which it has been preserved. For years it was exposed without any covering, not only



*Flying Buttresses on the San Fernando Church, Mexico City.*

to the smoke of the censurs and the innumerable candles borne by the faithful, but to the damp air, charged with saltpetre, which continually arises from the neighboring lakes and marshes, and which corrodes the heaviest substances. And yet, after a period of more than three hundred and sixty years this product of the maguey plant, which ought to have perished long ago, is still in a perfect state of preservation, and retains all its freshness and beauty.

Underneath the high altar is a crypt, which contains thirty urns for the reception of the ashes of the thirty persons who gave \$5,000 each to the cost of the high altar and the baldachin. The blue vaults of the roof are studded with gold stars in relief; in fact they are stars of cedar fastened to the roof. The dome is a mass of gilding, and

*A Mexican Cradle.*

the panels frescoed with figures of the Virgin of Guadalupe and of the Angels with scrolls and allegorical attributes of the Virgin.

Five splendid frescoes adorn the walls of the Basilica. The first fresco on the right on entering, by the Artist Don Felipe Gutierrez, is a representation of the conversion of the Indians under the influence of the Virgin of Guadalupe. The second on the right shows the conveying of the *tilma*, with the sacred image, December 26, 1531, from the house of the Bishop Zumárraga to the first church built for its keeping. It is a solemn picture, with the image borne under a canopy, and is a splendid piece of work by a young Jesuit priest. The first fresco from the entrance on the left, or west side of the church, shows the presentation of the copy of the *tilma* and the image, to Pope Benedict XIV, by the Jesuit John Francisco Lopez, in 1751, in soliciting the Papal authority

for the festival, and recognition of the Virgin of Guadalupe. The second on the left, represents the salvation of the people from the dreadful plague, *matlazahuatl*, in 1737, by the invocation of the Virgin of Guadalupe, who placed the city under her protection and the pestilence departed from the land. The picture is a striking one of historic and artistic merit and its colors are brilliant. The fresco nearest the altar, on the west side, represents the taking of the evidence in 1666 of the vision, for the purpose of sending to Rome, for papal recognition. The five frescoes are the gifts of the Diocese of Zacatecas, Arch-diocese of Durango, Diocese of Yucatan, Bishop of San Luis Potosi and the Diocese of Queretaro, and bear the names of their donors.

On the wall, between two of the frescoes, is an inscription in Latin, which says: "The Mexican people, in honor of the Virgin of Guadalupe, who in old time, appeared on the Hill of Tepeyac to Juan Diego, erected a Holy Temple, and with all piety venerated the image. One of the most conspicuous of its cult was the Archbishop Pelagio Antonio de Labastida y Davalos, a most munificent restorer of this collegiate church. Now at length as all had wished, and as the Chapter of the Vatican Basilica has decreed in A. D. 1740, the famous image, with the sanction of the Supreme Pontiff, Leo XIII, was crowned with a diadem of gold, on the fourth day before the ides of October, 1895, Prospero M. Alarcon being Archbishop of Mexico, to stand forever as the



*Mexico's Rurales on Review.*

shield, the protection and the honor of the Mexican people." On each side of this inscription are the names of those who have helped in the building of the church.

**THE VIRGIN'S CROWN.**—Just above the picture of the Virgin hangs her crown, which was manufactured by Morgan, the Paris jeweler. It is formed of gold and gems contributed by the ladies of Mexico.

The crown is an imperial diadem. The rim at the base consists of twenty-two enameled shields representing the twenty-two bishoprics of Mexico. Above comes a circle of angels issuing from roses. Between the angels, and supported by them are six enameled shields emblazoned with the arms of the six archbishoprics of Mexico. At the top is an enameled globe whereon Mexico and the Gulf are represented. Above comes the Mexican eagle, grasping the globe with one talon, while the other holds aloft a diamond cross. At the top of the cross is a ring, whereby a cherub holds the crown above the picture. The shields are surrounded with diamonds and connected with rows of sapphires and emeralds. In the breast of each angel flames a ruby.



*Mexican Rebecca.*

Adjoining the church on the East side is the ancient convent, called in olden times, *Santa Coleta*, later as the *Capuchinas de Nuestra Senora de Guadalupe*. It was founded in 1780 and suppressed February 26th, 1862. Convent and church were dedicated 1887. This old structure is after the conventional style of church architecture in Mexico, and has principally its antiquity to interest the visitor. Just beyond the little park of trees on the East of the Church is the *Capilla del Pocito*, the Chapel of the well, built over the miraculous spring 1777-91 according to the plans of F. Guerrero y Torres; renovated 1880-82. Its three domes are covered with blue and yellow tiles. The entrance hall encloses the mineral spring with brackish soda water of 70 deg. Fah. The higher central dome covers the entire chapel. In the latter are four oil paintings with the four apparitions and in the sacristy is a picture of the immortal "John." West from



Mexico City's Drainage Canal.

the chapel is on the southeastern slope of the hill the main ascent of steps, built at the end of the last century and generally besieged at its beginning by Indian women (who bake little sweet cakes of Indian corn called *Quesadillas* and *Tortillitas*), further, sellers of the beneficent earth (called *Jabon* and *Tierrita*) and many pious beggars. Near the summit, at the right from the stairs appears a mast with sails of masonry, constructed in the last century as votive offering by the crew of a ship, which was wrecked in a heavy storm, but reached the harbor safely.

The hill is crowned by the *Capilla del Cerrito*, the Chapel of the Little Hill, which is built on the spot where the roses sprang up at the Virgin's word for Juan Diego to gather and take to the Bishop in token of her wish for a temple there.

In front of the chapel and cemetery a beautiful view over the valley is to be



*On the Viga.*

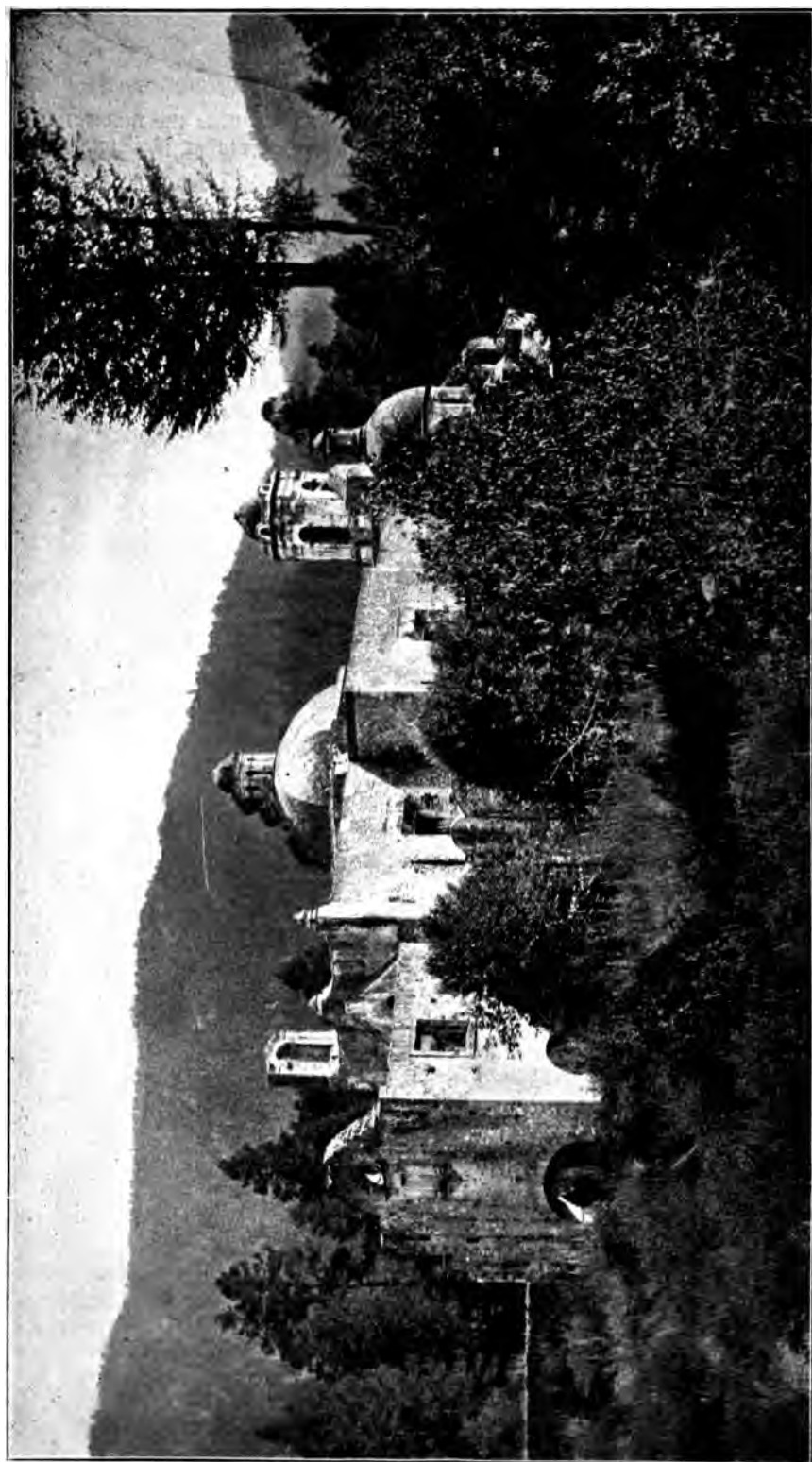
enjoyed. On the western ascent, pretty near the foot of the hill, is the fanciful *Casa de los Tepalcates* (entrance fee 12cts.), ornamented with fragments of porcelain, forming Arabesques and figures.

**LA VIGA CANAL.**—*La Viga* and the "Floating Gardens" should form one of the interesting trips in the itinerary of every tourist. They are easily reached by cars from the plaza. As soon as you leave the car, the crowd surges around you, imploring you to hire their boats. The boats are low, long and flat on the bottom, with an awning overhead, and gayly decked with flags and streamers. The boatmen use only one long pole with which they push the craft along. *La Viga* is the great navigable waterway for traffic between the city and the outlying towns and villages on the shore of Lake Chalco and Xochimilco, flowing from those lakes to Lake Texcoco. The usual *La Viga* voyage is to Santa Anita, and the novelty of a boat ride is most interesting.

Almost immediately after getting under way the boat passed through the *Garita de la Viga*, where boats bringing merchandise of any sort to the city were formerly halted for the receipt of the city tax. The first town reached is Santa Anita, a Mexican version of Coney Island. To this pretty place the lower and middle classes resort in parties on Sunday and feast-day afternoons. It is a little town of straw thatched houses, nearly every one of which is a shop or a restaurant (and many of them drinking places also), and everywhere there is a pervading smell of *tamates*. There are swings, and places wherein lively games are played, and flower stands—where on certain days men and women buy garlands of brilliant-hued poppies to crown each other; and everywhere is a crowd made up of flower-crowned people, genuinely merry and light of heart. Surrounding the town are the *chinampas*, the "floating gardens" that once really did float, but that now are little patches of garden ground separated by narrow canals. Here are grown flowers and vegetables for the city market, and for sale at home on Sundays and feastsdays where the popular vegetables, eaten without other sauce than liking, are huge radishes and lettuce. The church of Santa Anita is a quaint old building with a fine tower. At Ixtacalco, the next town on the line of the canal, are more *chinampas*, less gayety, a small market and a very presentable old church, dedicated to San Matias—a Franciscan foundation of more than three hundred years ago. In front of the church is a little plaza with a fountain of sweet water in its midst; and away from the plaza, along the lane that is marked by a palm-tree at its beginning, is a small, curious building that once was the chapel of Santiago. It is used as a dwelling now, and right in among its numerous inhabitants is the remnant of what seems to have been a most gallant image of Santiago—now galloping to defend the faith on a headless horse. Mexicalcingo, about seven miles south of the city, was a place of some



A Charcoal Vender.



*The Ruins of El Desierto.*

importance before the Conquest, but now is an insignificant little town of less than three hundred inhabitants. On a Sunday or feast-day afternoon, the return trip, especially from Santa Anita to the city, is one of the memorable sights of Mexico. The canal is crowded thickly with boats of all sorts and sizes, and the boats are crowded with garlanded merry-makers—tinkling guitars, singing, and on the larger boats, even dancing.

**TACUBAYA.**—This town is one of the nearest suburbs of the city and is just south of Chapultepec. It contains a population of about 12,000 people, and many of the wealthier Mexicans have the homes here. It is easily reached by horse cars starting from the Plaza Mayor. There are many things of interest to be seen in Tacubaya, among them the National Observatory, which is housed in the ex-palace of the archbishop. The chief charm of Tacubaya is found in its numerous very beautiful private gardens—*huertas*, large inclosures, half garden, half park, belonging to rich citizens of Mexico, who come here for recreation and rest. The more notable of these (to which admission may be obtained by a card from their several owners) are the *huertas* of the families Ignacio de la Torre y Mier, Escandon, Mier y Célis and Bardet. In the western part of the town, reached by a branch line of cars, is the *arbol bendito*, "The Blessed Tree." Legend says that a long while ago, one fiercely hot day of summer, a holy priest paused beneath this tree and in its cool shade became rested and refreshed. Therefore, as he went away, comforted, he turned and blessed the tree and bade it evermore be green and straightway there gushed out from among its roots a most sweet and copious spring. Those who doubt this legend must reconcile with their doubt the facts that the tree always is green, and that the sweet spring continues to flow.

**SAN ANGEL.**—This pretty little town, about twelve miles south of Mexico, is built upon a hillside in the midst of orchards and gardens, and is at the foot hills of the *Cerra de Ajusco*. Its most attractive feature is the picturesque convent of *Nuestra Senora del Carmen*, which was built in 1615. The monastery which joins it is deserted and is fast falling into decay. From behind this monastery a very beautiful view is obtained. The church was renovated in 1857, and possesses some good paintings of Mexican artists. From San Angel a number of pleasant excursions can be made. East from San Angel is the picturesque town of Coyoacan.

**COYOACAN.**—The best manner to reach this village is by the Tlalpam tramway, starting from the south side of the Plaza Mayor to Churubusco, and there changing to the car for San Angel which passes through Coyoacan. It may also be reached by the Valley Railroad to San Angel, and thence by car to Churubusco. Coyoacan is even older than the City of Mexico, and Cortez established his seat of Government here, and



Your Daily Bread.

directed the laying out of the present City of Mexico. His house may still be seen at the northern side of the little plaza. It is now occupied by the town offices. Over the doorway, blurred by many coats of whitewash, are engraved the arms of the Conquerer. It was in this house that Cuauhtemoc, the last King of the Aztecs, was kept prisoner, with many other chieftains, and was tortured with the Chief of Tacuba in order to reveal supposed hidden treasures. Both were tied to beams, their hands and feet were oiled, and then roasted under fire. The old chief of Tacuba was not able to bear this horrible suffering and looked towards Cuauhtemoc, as if he wished to ask him to satisfy the thirst of the Christian barbarians for gold. The heroic Aztec Prince coolly replied, "Am I, perhaps, taking my pleasure in my bath?" Next to this house, on the west, is another house in which Cortez dwelt, and the well is pointed out in the garden in which he is said to have drowned his wife, after a ball because she reproached his amours with the Indian girls. Opposite the Palace of Cortez, and on the south of the plaza, is the large and imposing church of the Dominican, known as San Juan Bautista. In the church yard is a stone cross, placed there by Cortez.



*Cortez's House at Coyocacan.*

## PRACTICAL INFORMATION.

**T**HE hotels in Mexico City have gradually improved until now some of them are very good. The principal hotels, their location and rates in Mexican silver are as follows:

Hotel Sanz, Mariscalla, near the Alameda, European plan, from \$5.00 per day up; restaurant attached.

Hotel Jardin, 1st Independencia, European plan, from \$3.00 per day up; restaurant attached.

Hotel Iturbide, 1st San Francisco, European plan, from \$2.00 up; restaurant attached.

Hotel Coliseo, Calle Coliseo Nuevo, European plan, from \$1.50 to \$6.00.

Hotel San Carlos, Calle Coliseo Nuevo, European plan, from \$1.50 to \$4.00; restaurant attached.

Hotel Grand, Calle Ortega, American or European plan. American from \$4.00 to \$10.00; European from \$1.00 to \$6.00.

Hotel Comonfort, Calle Cinco de Mayo, European, from \$1.00 to \$2.00.

American Hotel, 1st San Francisco, European, from \$1.00 to \$3.00.

Guardiola, 1st San Francisco, European, from \$1.50 to \$4.00 restaurant attached.

**RESTAURANTS.**—The large majority of the tourists to Mexico secure their rooms at one of the above mentioned hotels on the European plan and take their meals separately. Mexico City has very few good restaurants. The best of them are as follows:

Maison Doree, 1st San Francisco.

Keefe Bros., in Hotel Guardiola, 1st San Francisco.

Recamier, Coliseo Viejo.

Cafe de Paris, Coliseo Viejo.

Schillers, Coliseo Nuevo.

American, Calle Gante.

Grand, Calle Ortego.

Jardin, 1st Independencia.

Concordia, 2nd Plateros.

**BAGGAGE.**—The safest manner of having baggage transferred from hotel to station, and vice versa, is to notify The International Transfer Co., Calle Gante No. 12. A representative of this company meets all trains before they arrive in Mexico City and checks baggage from railway station to any part of the city.

**PROTESTANT CHURCHES.**—The Protestant churches in the City of Mexico, where services are conducted in English, are as follows:

Protestant Episcopal, Christ Church, 4th Providencia, the Reverend Edward C. Cree, M. A., rector, services every Sunday at 11:00 o'clock.



*Inspecting Police on the Paseo.*



*"Dando la tumbre."*

Methodist Episcopal, Trinity Church, Calle de Gante No. 5, the Reverend H. A. Bassett, Pastor; preaching every Sunday at 10:15 a. m.

The Union Evangelical Church, San Juan de Letran No. 12, entirely undenominational in character, Reverend W. Ellsworth Lawson, pastor; preaching every Sunday at 11:00 a. m.

In addition there are a number of other Protestant churches in the city whose services are conducted entirely in Spanish.

**MONEY.**—Only Mexican money is used in the City of Mexico, and all United States currency must be exchanged. Mexican money consists of pennies (*centavos*), half dimes, ten cents, twenty cents, quarters (*dos reales*) half dollars and dollars (*pesos*). There are bills in denominations of \$1.00, \$2.00, \$5.00, \$10.00, \$20.00, etc. Bills issued by State banks can be exchanged in the City of Mexico without discount. Tourists desiring to change their money will find a large number of places about the city where they can be accommodated. American money is at a premium of about 100 per cent. One of the most convenient places for the exchange of money, securing of drafts, etc., is the American bank, at the corner of Gante and San Francisco.

**RAILROAD DEPOTS.**—The depot of the Mexican National Railroad is on the Paseo de la Reforma, opposite the statue of Cuauhtemoc. This line runs to Toluca, Morelia, Patzcuaro, San Luis Potosi, Monterey and the United States.

The depot of the Mexican Central Railway is at Buena Vista, just behind the street, *Santa Maria de la Rivera*. The principal points on this line are Pachuca, Aguascalientes, Guadalajara, Zacatecas, Chihuahua and El Paso.

Trains of the Mexico, Cuernavaca and Pacific R. R., for Cuernavaca and Iguala, leave from the Mexican Central depot.

The Mexican Railway's depot adjoins that of the Central; principal points Orizaba, Puebla, and Vera Cruz.

The station of the Interoceanic Railway, which also goes to Puebla, Vera Cruz and Jalapa, is directly behind the National Palace, on a continuation of the same street which passes in front of the National Museum.



The Church of San Hipolito.

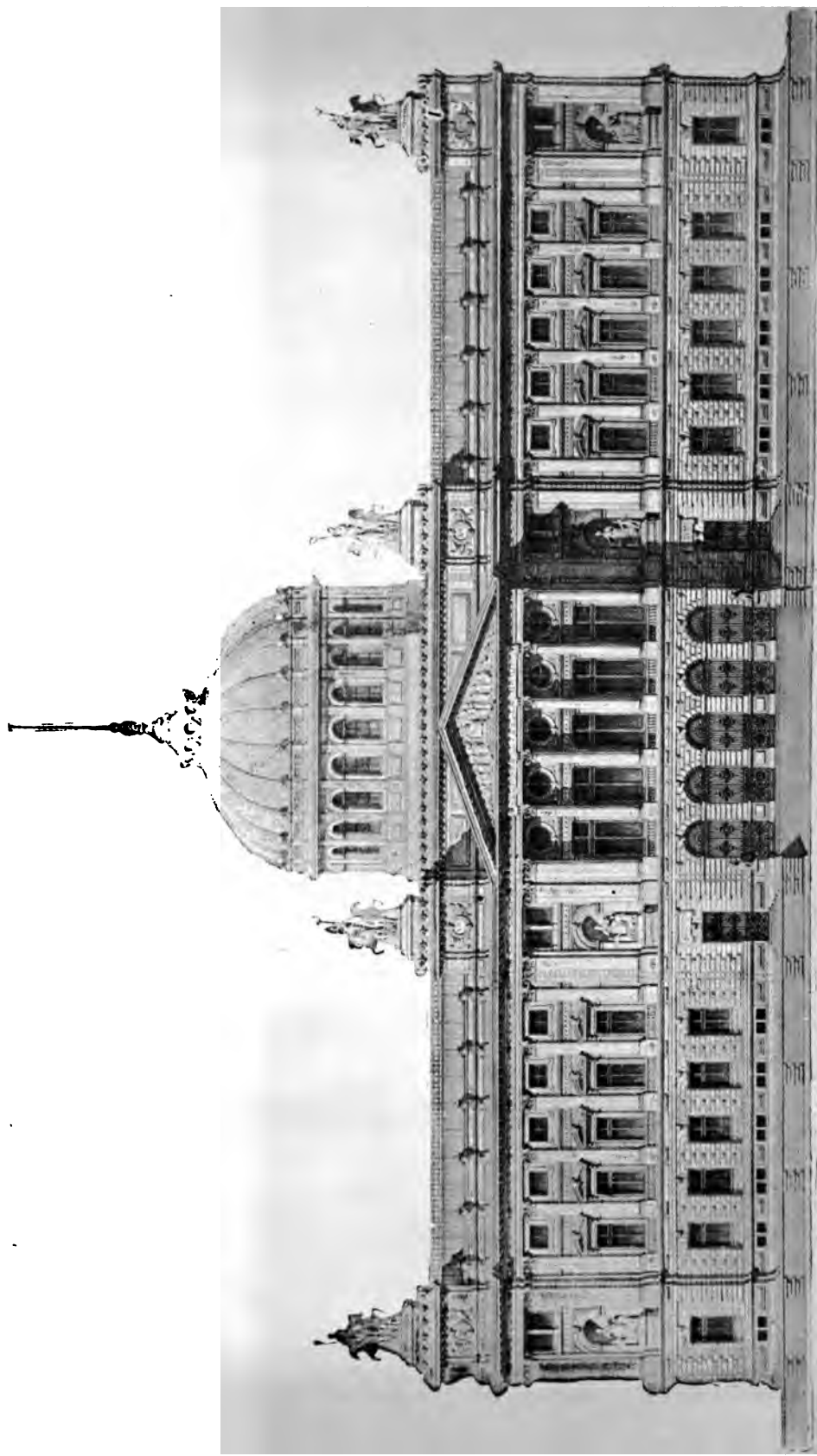
**CITY TICKET OFFICES**—Mexican National, Coliseo Nuevo No. 10, first floor Coliseo Hotel.

Mexican Central, Plazuela de Guardiola, corner San Francisco and Santa Isabel.

Interoceanic, Gante No. 14.

Mexican Railway, Gante No. 1.

Mexico, Cuernavaca & Pacific, 3rd Avenida Juarez, No. 4.



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*Gen. Powell Clayton, the United States Ambassador to Mexico.*

Ward Line, 1st Independencia No. 4.

Southern Pacific and Mexican International, San Juan de Letran No. 13.

NEWSPAPERS.—The English newspapers of Mexico are as follows: Mexican Herald (daily), office 2nd Independencia No. 2.

The Two Republics (daily); office, San Juan de Letran No. 4.

The Evening Star (daily, with exception of Sunday); office 3rd Independencia No. 1.

The Anglo-American (weekly); office, 1st Independencia No. 4.

Modern Mexico (monthly), 2nd Independencia No. 2.

The Mexican Trade Review (monthly); office, 1st Independencia No. 4.

POST OFFICE.—There is a regular delivery by carriers in the City of Mexico, and letters addressed to any hotel will be delivered promptly. The daily English papers publish a list of all letters of foreigners that are not addressed to any specified number. They must be called for at the general post office, in the Northern part of the

National Palace, fronting on *Calle de la Moneda*, a few doors before the National Museum is reached. The best plan is to present a visiting card. There are several branch post offices in the city where stamps may be purchased, letters registered and postal orders on the United States secured. One of the most convenient is on San Juan de Letran, between San Francisco and Independencia. The letter boxes on the principal streets are cleared regularly.

**TELEGRAPH OFFICES.**—Cable to the United States and Europe, via Vera Cruz and Galveston, corner 2nd San Francisco and Santa Clara.

Federal Telegraph office to all points in Mexico and the United States, Cinco de Mayo.

To local cities on any of the railroads messages may be delivered at the city ticket offices.

**HACKS.**—There are three classes of hacks, commanding three rates of fare. Class is denoted by small tin flags, near the driver's box. Prices are as follows: yellow flag, 50 cents per hour; red flag 75 cents per hour; blue flag, \$1.00 per hour. These prices are between 6:00 a. m. and 10:00 p. m. After that hour they are doubled. On Sundays and feast days, prices of red and blue hacks are doubled. The least time that a coach can be hired for is half an hour, and outside of the city limits this must include the time required for the coach to return to the stand whence it is taken. Each coachman is compelled to carry and to show upon demand his tariff of charges. The yellow hacks are unsatisfactory and should be shunned. The red and blue are fairly satisfactory.

**STREET RAILWAYS.**—All street cars for every part of the city and suburbs leave from the kiosko, in the Main Plaza. On the city lines the fair is six cents, and on the suburban lines the fare is from ten to twenty cents, according to the distance.



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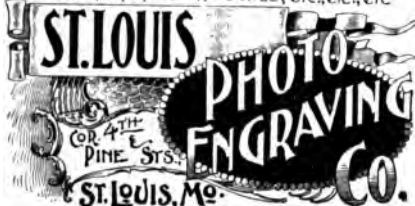
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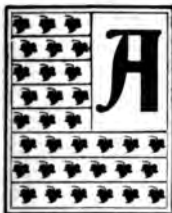
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